DANCE STUDIES



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Dance Studies

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1: DANCE HISTORY - GLOBAL PERSPECTIVES

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1.1: Introduction- Global Perspectives

Learning Outcomes

After reading this chapter you will be able to:

1. Define key terms in the study of cultural dance forms;
2. Describe three dance examples with the corresponding cultural function;
3. Analyze and impart how dance reflects and/or impacts culture;
4. Explain why learning dance history with a global perspective is important.

Any survey of dance studies should begin with the question: What is dance? Dance is more than movement. “Dance is a transient mode of expression, performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance by both the performer and the observing members of a given group” (Keali’inohomoku, 1983). This book will survey many dance forms from around the world. But why study dance at all?



Figure 1.1. *Fungadi* dance performed at the 1200 year old temple Mahadeva in Ahemadnagar, India. (Nikhil More (2020, February 22). Round dance by triabl 9. Amruteshwar, a 1200 year old temple of Mahadeva in Ahemadnagar, Maharashtra has function on the day of Mahashivratri. The local tribal people perform various kind of cultural dance during the ceremony. This particular dance is called 'Fungadi'. https://commons.wikimedia.org/wiki/File:Round_Dance_by_Tribal_9.jpg)

There are cultural functions of dance for each culture on earth. Dance exists in every culture on earth, through all space and time. And dance may be a universal cultural product, but dance is not a universal language (Kaeppler, 1990). Dance, from places we are not familiar with, do not always make sense. Just like learning a foreign language, we cannot always read and understand the grammar or syntax. Likewise, we cannot comprehend the deep meanings behind the dance movement from other corners of the world.

But each human inherits some form of group membership identity. Each human also participates in the cultivation of their individual identity, and dance can aid in anchoring a human to the world in meaningful ways. Learning about global dance forms can aid in investigating, understanding, and celebrating the people of the world. It can also anchor your own identity and sense of place in the world. But perhaps most importantly, dance history with global perspectives can supply a lens to view the world, where we seek to understand others, and bind humanity together in appreciation rather than conflict.

Definition: Dance

"Dance is a transient mode of expression, performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance by both the performer and the observing members of a given group" (Keali'inohomoku, 1983).



Figure 1.2. The women's' steady march dance of the Zhuang ethnic group in the Guilin region of China. (shankar s. from Dubai, united arab emirates. (2017, May 1). The tribal dance gets under way. https://commons.wikimedia.org/wiki/File:The_tribal_dance_gets_under_way_(36175127622).jpg)

Key Words

- Animism
- Cultural Relativism
- Culture
- Dance
- Enculturation
- Ethnocentrism
- Gender Definition
- Kachina
- Multiculturalism
- Monotheism
- Polyrhythmic
- Polytheism

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1.2: Why Do Humans Dance?

As a kinesthetic expression with the human body as the primary tool, dance requires specific training to be proficient in the dance form understood by any given society. So, this begs the question, why do humans dance? Nineteenth century sociologist Émile Durkheim (1858-1917) proposed a phenomenon he termed “collective effervescence… [an] exhilaration, almost euphoria, that overtakes groups of people united by a common purpose, pursuing an intensely involving activity together” (Durkheim, 1995 [1912]). Dance can electrify a community and can fulfill a need for social cohesion. The needed ingredients are a number of individuals who share a common focus, purpose, and mood who gather physically in a demarcated place recognized by observers as a location that can serve the bodily processes of rhythmic expression. As participants become synchronized in both motion and emotion, this can illicit what Durkheim called the “intensification of shared experience” (Liebst, 2019).

As a shared experience, dance can serve to keep societies from fragmenting, despite racial, religious, socio-economic, regional, or cultural differences. Anthropologist Sir Edward B. Tylor defined **culture** as “… that complex whole which includes knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by [a human] as a member of society” (Tylor, 1871). When looking at dance as a marker of identity, as a member of society, dance can be a tool for rebellion, a means to reinforce social solidarity, mere exercise, or to tell stories about ourselves. Dance can send religious prayers to the gods as worship. Dance can be sold as a commodity for economic prosperity thanks to tourism. Dance can even defend a community. As an expression of courtship, art, ritual, work, entertainment, healing, stress relief, and political propaganda, dance anthropologist Anya Peterson Royce (1977) argued that dance serves numerous cultural functions (Petersen Royce, 1977). So, why do humans dance? To communicate with ancestors? To bring fertility, request good luck, safeguard success or prosperity? Why do YOU dance? Let’s dive in.

Definition: Culture

That complex whole which includes knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by [a human] as a member of society (Tylor, 1871).



Figure 1.3. A cultural expression of postcolonial empowerment and pride, the Tinkling dance in Philippines binds together generations of Filipinos – and is great exercise, too!

(Marion Paul Baylado from Dumaguete City, Philippines. (2015, February 13). Tinkling dance from the Philippines. https://commons.wikimedia.org/wiki/File:DSC_6404_(16527144315).jpg)

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1.3: Why Learn Dance History with Global Perspectives?

It is important to study dance history with a global perspective in order to cultivate a global lens, to combat **ethnocentrism**. To view different cultural dance forms as expressions of ethnic pride and empowerment requires learning about those cultures, the people, and their dances. Knowing more about those different from ourselves will develop perspectives that are global in scope, making us able to access dances that exist next door or beyond national borders. By exploring dances within an historical contextual framing is important. If we do not know history, we are doomed to repeat it.

However, learning about dances around the world in their contemporary context can bridge the past to the present, and demonstrate a connection to the humans of the world, heal relations, and contribute to the creation of global harmony through dance. Cultivating a cultural focus is to view dance as a great unifier by making an attempt to understand – at least glimpse – the functions of various dances. Now, let's develop the beginnings of global perspectives through dance!

Definition: Ethnocentrism

The practice of judging other societies' customs and practices in contrast to one's own customs and cultural norms and believing in the superiority of one's own cultural expressions or ethnic group.



Figure 1.4. Mexican Folklórico

(Buller, M. [Marisabuller]. (2018). Mexican Folklórico. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:The_colors_of_Oaxaca.jpg)

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1.4: African Dances

There are several types of dances from Africa, including dances of welcome, healing dances, dances of love and courtship, warrior dances, as well as dances of divination, summoning and possession. Rooted in deep spirituality, religious dances from Africa aim to please both spirit beings, as much as human audiences. It is important to understand that many African dances serve not only one cultural function but blend a variety of cultural purposes such as maintaining the status of a chief in tribal society while commemorating a wedding, for example. Wedding ceremonies and rites of passage, such as circumcision from boy to man or girl to woman, include ceremonial dance as part of the life transition.

Across the African continent, courtship dances aid in the formalized interaction between the sexes before, during, and even after marriage. For example, dance provides an occasion for couples to have the opportunity to flirt through the *Sikya* dance performed by the Akan tribe of Ghana (Britannica, 2022). Men and women tend not to dance together as the dance reinforces traditional mores and codes of conduct. Men and women rarely perform the same style of dance, such as the *Bororo* of western Cameroon. The approaching of the dry season is celebratemen to meet. Though differences between their movements are distinguished in movement, music, and adornment, culturally agreed upon **gender definition** is illustrated through African courtship dances, underscored by modesty.

Definition: Gender Definition

Biological sex is a different phenomenon than gender. The sexual assignation of a human is determined at birth, while gender is defined based on a set of culturally agreed upon behavioral and aesthetic expectations. Gender constitutes the role that a person learns and performs, consciously or unconsciously in a culture (Brown et al., 2023).

Many times, African dances tell a story and have an impactful narrative meaning. These are known as *griotic* dances, named after traditional storytellers in West Africa, called *griots*. Further, dances from Africa demonstrate a **polyrhythmic** time signature where two or more rhythms are played concurrently. The voice, drum, body, and The colonial era and subsequent 20th century globalization resulted in disappearance of certain styles of African dance due to colonial suppression or postcolonial cultural hybridization.

Definition: Polyrhythmic

The musical use of simultaneous contrasting rhythms is to engage a polyrhythmic time signature, where two or more rhythms are played concurrently in total body articulation (Welsch-Asante, 2009).

Dances of Welcome

One example of a hydridic dance believed to have originated in Liberia, parts of Nigeria, and Sierra Leone, the West African is the *Fanga Alafia* dance is rooted in a blending of different dance traditions and cannot be traced to one specific ethnic tradition in any African country (Damm, 2015). The spirit of the Creator is invoked during the *Fanga Alafia* welcome dance to unite guests and hosts. It is a call and response welcome song and dance. The call is: "*Fanga Alafia*!" in Yoruba, which means "Hello, Peace!" The response is "Ášhẹ, áshẹ" which means "Let it be so, let it be so". The Nigerian Yoruba consider the term *Áshe* to be a vocalization invoking a spiritual force that emanates from the ultimate Creator, uniting all living and non-living entities (Yannucci, 2021).



Figure 1.5. Welcome dance in Lagos, Nigeria. (Petty Officer 2nd Class Cameron Edy. (28 January 2023). 230129-N-DK722-1001 (Jan. 29, 2023) LAGOS, Nigeria – A Nigerian artist performs a traditional Nigerian dance during a U.S. Naval Forces Europe-Africa band visit to the Nike Art Foundation in Lagos, Nigeria, Jan. 28, 2023, during Obangame Express 2023. Obangame Express 2023, conducted by U.S. Naval Forces Africa, is a maritime exercise designed to improve cooperation, and increase maritime safety and security among participating nations in the Gulf of Guinea and Southern Atlantic Ocean. U.S. Sixth Fleet, headquartered in Naples, Italy, conducts the full spectrum of joint and naval operations, often in concert with allied and interagency partners, in order to advance U.S. national interests and security and stability in Europe and Africa. This photo has been digitally altered to black and white. (U.S. Navy photo by Mass Communication Specialist 1st class Cameron C. Edy). https://commons.wikimedia.org/wiki/File:230129-N-DK722-1001_-_Nike-Davies_Okundaye_welcomes_U.S._Naval_Forces_Europe_and_Africa_Band_during_exercise_Obangame_Express_23.jpg)

Today this welcome dance is recognized as an Afro-American form. The reason for this is dancer Asadata Dafora (1890–1965). Born in Freetown, Sierra Leone then migrating to New York in 1929, Dafora began teaching traditional West African song and dance based on the folklore of his childhood. He staged well-received public performances and by the 1940s, his dance company was invited to perform at the African Dance Festival at Carnegie Hall. Because of this immigrant story, perseverance, and cultural resilience, the *Fanga Alafia* enacted **multiculturalism** in North America through the traditional Yoruba welcoming hospitality.

Definition: Multiculturalism

Multi-culturalism is a public policy philosophy that recognizes the worth, value, legitimacy, and equality of all cultures represented in a society (Ferraro & Andreatta, 2008).

Throughout the United States, K-12 school children may have exposure to African music and dance education because of the accessibility of *Fanga Alafia*. Some have criticized this expansion of this dance of welcome as a tokenistic "traditional African dance from Liberia, perfect for a Black History Month program" (Damm, 2015). However, *Fanga* has achieved wide recognition, encouraging the value, legitimacy, and equality of differing African cultures represented in American society. Learning about different cultures through dance, like the *Fanga Alafia* dance of welcome, multiculturalism enhances global perspectives through awareness, tolerance, and hopefully celebration of diversity!

Healing Dances

Illness manifests in the body, and in Africa, ailments can be treated by intense dances that are believed to heal physical, psychological, or spiritual suffering. An afflicted person can gain a sense of control and release from pain through healing dances, which also promote community support. The *Vimbuza* healing dance from northern Malawi is said to have very real personal experiential curative outcomes. Popular among the Tumbuka people, *Vimbuza* is an important manifestation of a healing tradition that is sometimes performed with fabrics or metal belts to accentuate the lower body hip gyrations. Despite colonial attempts to suppress the percussive dance movement, the Malawian *Vimbuza* continued to be an essential part of indigenous healthcare systems throughout Bantu-speaking Africa.

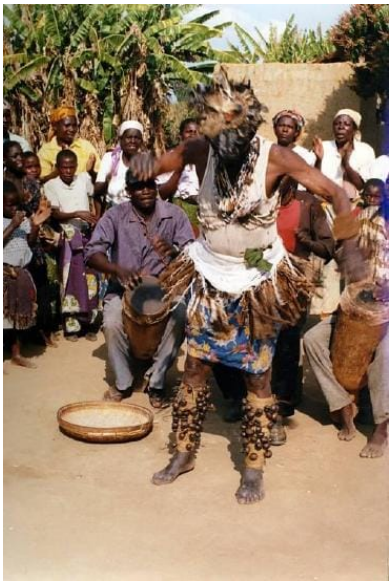


Figure 1.6. Traditional *Vimbuza* dance of healing for the Tumbuka people of Malawi. (UNESCO. (2008, June 23). Vimbuza Dance traditional Tumbuka healing dance common among Tumbuka people. https://commons.wikimedia.org/wiki/File:Vimbuza_Dance_04.jpg)

The majority of patients are women who suffer from varying forms of mental illness. After receiving a diagnosis, patients undergo a healing ritual where the women and children of the village form a circle formation around the afflicted woman. She then is expected to enter a trance state, singing songs and moving in a dancelike motion to call upon the ancestral spirits for assistance. "The only men taking part are those who beat spirit-specific drum rhythms and, in some cases, a male healer" (UNESCO, 2008). Hence, *ng'oma* translated as "drums of affliction" is accompanied by a collective village effort where singing and drumming create demarcated space for patients to "dance their disease".

Women might be treated for an extended period by traditional healers through a repertoire of songs with increasingly complicated drumming rhythms to further express the affliction in a way that is understood and acknowledged by the community. Though the ritual dance was forbidden by Christian missionaries in the 18th and 19th centuries, the *Vimbuza* healing dance was intended overcome traumatic experiences related to colonial oppression under British occupation. Today, the therapeutic function of the *Vimbuza* is still a rich part of Malawian life, especially in rural areas, working in concert with modern medical treatments.

Dances of Love and Courtship

A strict code of social behavior governs the Wodaabe people of Niger. Desirable attributes are modesty and reserve, fortitude and patience, beauty and charm (Beckwith & Fisher, 1999). For these nomadic cattle herding people, the *Yaake* dance performed at the *Geerewol* festival serves a cultural function for the public flirtation between the sexes, as well as socially acceptable divorce proceedings. In a culture where men are allowed to have several wives, the *Yaake* is a blending of indigenous and Islamic traditions (Malone, 1992).

It is a competition format in some ways, where male contestants dance in a line, and sing harmonized repeated phrases to impress marriageable females. The dance line of marriageable young men adorn themselves in ornate heavy make-up and headdress. If a woman is unhappy in her marriage, it is socially allowable for her to choose a new husband based on mutual attraction. Cultural markers for a long, fertile, and enduring marriage are the exhibition of health, hygiene and strength. The buoyant dance line exemplifies the whiteness of their eyes and teeth in this dance of love.



Figure 1.7. Wodaabe dancers at the Geerewol are men adorned to demonstrate flirtation, courtship, and marriageability. (Dan Lundberg. (1997). Gerewol contestants sing and dance while flaunting the whiteness of their eyes and teeth. https://commons.wikimedia.org/wiki/File:Flickr_-_Dan_Lundberg_-_1997_%5E273-2A_Gerewol.jpg)

Warrior Dances

One example of a warrior dance was originally a danced military battle exercise. During the war between the British colonials and the Zulus in 1879, the dance was intended to inspire young male warriors as they embarked on the long march into Anglo-Zulu War. *Indlamu* was inherited from the traditions of the Nguni people, closely related to the Zulu ethnic group in Southern Africa. The Zulu word *dlamu* means “to stomp” or “stamp the feet”.

Teaching discipline to young Zulu males as they prepared for war, *Indlamu* was traditionally danced by an individual or as a team. In a line, warriors perform, with precision timing, large stomping motions with their bare feet to demonstrate their meticulous technical control of weaponry with stabbing motions towards imaginary enemies. The men’s dramatic feathered dress consisting of headgear, loin cloth, ceremonial belts, shields, ankle rattles, and weaponry of spears.

Divination, Summoning and Possession

A ritual dance of summoning *Kakilambe* is from the coastal area of Guinea is performed annually by the Baga-people. A deity being that presides over the rain, water sources, as well as fire, and wind, *Kakilambe* serves to assure the Baga community about fruitful crops, fertility, and overall societal protection. Incarnating as a fearsome masculine spirit, he protects against evil and invasion from nearby tribes. *Kakilambe* emerges from the nearby forest following the priests to make vital declarations to the Baga people about their present and their future (Nas, 2002).

In a watercolor from 1930, Figure 1.4 shows the portable bird headed *Kakilambe* emerge with up to twenty male Baga tribe members supporting it from underneath. The constructed deity is a massive cage, approximately twenty meters high, covered with straw-like raffia (Lamp, 1986). The large bird-head represents a phallus and is attended to by the male elders of the village. The dance itself begins slowly and it is at that time that villagers approach to ask questions about the year ahead. The polyrhythmic percussion escalates toward the chaotic. As *Kakilambe* continues the rapid dance, he increases in size through a twirling action manipulated by strings. As the size of *Kakilambe* grows, the Baga are excited to receive answers to their questions about their future. In addition to this cultural function, *Kakilambe* is also used as an intimidation tactic to maintain control over their coastal territory, frightening outsiders who threaten the sovereignty of the Baga people.

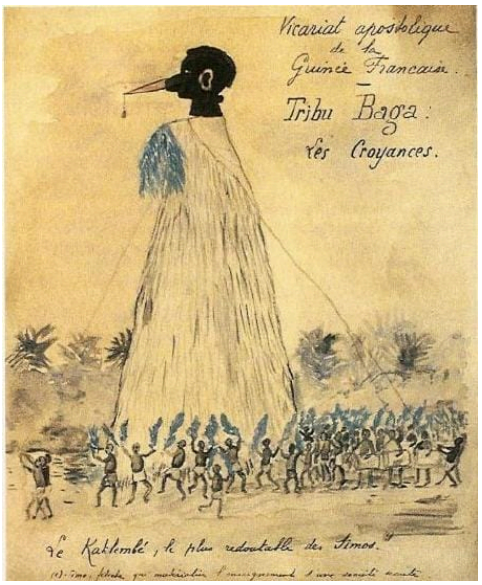


Figure 1.8. *Kakilambe* is a fearsome male spirit who protects the Baga people and ensures fertility. (Guinee Francaise. (2011, Nov 28). Kakilambe. https://www.mandebala.net/references/kakilambe.php)

In Guinea today *Kakilambe* continues to assure the Baga people as it has done for generations. It is believed that if *Kakilambe* is disobeyed or fails to make his annual appearance, the people will receive collective and individual punishments. Therefore, the ritual dance continues year after year even in the twenty-first century. The villagers continue in their required day-to-day work in service of their community to secure food and housing, safety, and village life. In looking at the cultural function of this dance, when trying to avoid being ethnocentric we must make the attempt to view the cultural traits of the *Kakilambe* from within the context of the Baga people. This is the practice of **cultural relativism**.

Definition: Cultural Relativism

The objective analysis and understanding of another culture's traits, beliefs, dances, and practices, viewing them from *that* culture's point of view.

Deep Dive: Cultural Relativism

Franz Boas (1858-1942) was an empirical anthropologist who presented the notion of cultural relativism. He wrote that "civilization is not something absolute, but...is relative, and... our ideas and conceptions are true only so far as *our* civilization goes" (Boas, 1877). Hence, the analysis of another cultural set of beliefs or dance practices would be to engage an objective attempt to understand from *that* culture's point of view. Rather than wondering how the overtly sexualized *Kakilambe* ritual dance fits into *your* world, aim to perceive and understand the dance as a part of the Baga people's cultural system.

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1.5: ASIA

An exploration of different religious or philosophical ideologies will be explored in this section as dance is integrated into the fabric of social and religious life throughout Asia. With the power to bind communities together through shared origin myths and dance traditions, the cultural function of dance may or may not always have supernatural inferences. Some dances are **sacred**, others are **secular**. However, different dances can serve to better understand cultures that practice animism, polytheism or monotheism will provide a lens to study dances from Asia.

Definition: Sacred

Something that is set apart from everyday life and made to be, declared to be, or believed to be holy; An act that is devoted to a deity serving some religious or ceremonial purpose.

Definition: Secular

Beliefs, attitudes, or activities that have no sacred, ceremonial, or spiritual basis. Secularism denotes a lack of attachment to any specific religious or spiritual belief system.

1.5.1: Japanese Kagura

1.5.2: Indian Kathakali

1.5.3: Filipino Sinulog

1.5.4: Chinese Yangge Dance

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1.5.1: Japanese Kagura

Some dance rituals from Japanese Shintoism are rooted in **animism.** *Kagura* is an ancient style of Japanese dance that is dedicated to invoking or honoring the Shinto gods, the term *Kagura* coming from *kami'gakari*, meaning "oracular divinification". Except for Hokkaido island, *Kagura* is popular in all prefectures of Japan dating back to the Nara period (AD. 710-794) (Horiuchi & Morino 2015), though some believe the tradition of *Kagura* dance dates back to the origin myth of Japan, which describes how the ancestral spirits created Japanese archipelagoes. With slow moving stage mechanics, live musicians, and traditional dress, *Kagura* is a living tradition, with rituals tied to the rhythms of the agricultural calendar. The Japanese word "Kagura" translates literally to "entertaining the gods" or "god entertainment".

Definition: Animism

A belief in the existence of an 'animated' soul, not just in people, but the existence of consciousness or numerous spirit deities infused in everything in nature.

The concept was originally born from Japanese epic tales detailing Japan's mythical creation. The story called *Amano Iwato* involves the sun goddess Amaterasu who retreated to a cave closed with a large boulder because she was frightened by her powerful brother Susanowa, the storm god. Her disappearance deprived the world of light and life, so demons ruled the earth. Amaterasu refused to come out of the cave, so the gods tried all manner of tactics to make her come out from the cave. Eventually, it is said that the comedic dance performed by the spirit Uzume created the beginnings of *Kagura* dance as the method to inspire curiosity and please the sun goddess Amaterasu, so she reemerged from the cave bringing light (and life) back to the world.

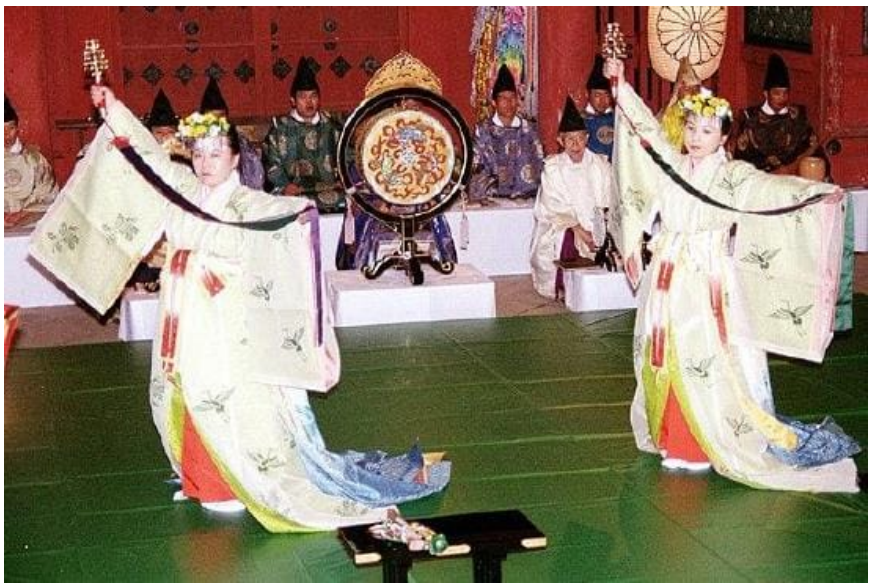


Figure 1.9. Miko-mai performing ritual *Ka*gura. (Mikomai (巳本, from Japan). (2001, September). Urayasu-no-Mai-Kagura.jpg. https://commons.wikimedia.org/wiki/File:Urayasu-no-Mai-Kagura.jpg)

Highly ritualistic, *Kagura* is typically performed at Shinto shrines as sacred music and dance performed by *miko-mai,* female Shinto dancers carrying a small baton with bells (Figure 1.7). These shrine maidens request fertility and harvest success for a local community, or to honor the Japanese imperial court. The Japanese people had traditionally believed that the imperial line, the emperor and empress, are direct descendants of Amaterasu (Takiguchi, 2023). Scholars trace the origins of *Kagura* to the ritual dances performed by Shinto priests and shrine maidens to honor and tell the stories of the gods, though the dance form can be found at secular festivals and tourist centers as a means to entertain and share their classical stories. Performances usually consist of a simple theme, Gods eliminating demons. These simple stories of gods defeating demons are based on myths from Kojiki and other early historical documents. In Eastern Kyushu, *Kagura* is performed in the town of Takachiho at an annual festival, with dance performances beginning in the evening and completing it in the next morning. These myths are believed to originate from the religious belief that demons caused droughts and flooding and that, through prayer, the gods could defeat these demons.

There are different types of Kagura, however, and the ancient dance evolved into different styles and have been used for different cultural functions. *Yutate Kagura*, performed at Jōnangū in southern Kyoto is a ritual once used for divination purposes, then purification, and in the present day it is primarily a way to pray for good health.



Figure 1.10. Epic Izumo Kagura as performed in Shimane Prefecture. (Iku. (2010, 3 May). Shimane-izuo kagura. https://commons.wikimedia.org/wiki/File:Shimane-izumo_kagura-m.jpg ; https://commons.wikimedia.org/wiki/File:Shimane-izumo_kagura-m.jpg)

Izumo-ryuu Kagura in Shimane Prefecture is iconic in the use of elaborate masks during performances to depict sacred myths and shrine omens, and sometimes even political propaganda. The rising specter of mid-19th century foreign intervention played a central role in the use of *Kagura* to tell tales between the gods and demons and used the theatrical device as a means to also transmit political messages to the Japanese people. A less ritualized *Kagura* dance emerged in Shimane Prefecture, the launch point for territorial defense against potential invasion from the east.

Used as a political tool for propaganda starting in the late 16th century, during a period of volatility while there was efforts toward territorial unification of Japan, *Kagura* dance was used to generate a rise in Japanese nationalist sentiment (Lancashire, 2017). With an aim of controlling Korea and China, there is evidence in the choreography of *Sankan*, a form of *Izumo Kagura* that there is a histroical connection between the *Sankan* dance drama and the territorial bitterness between Japan and Korea (Chanlett-Avery et al., 2017). The story depicts a Japanese military force (the gods) dispatched to the Korean peninsula (demons) and effectively defeats The Three Kingdoms of Korea, Baekje (18 B.C.E. – 660 C.E.). Goguryeo (36 B.C.E. – 668 C.E.), and Silla (57 B.C.E. – 935 C.E.). This dance fell out of favor following the Japanese defeat after World War II, as the politicized, non-ritual form was regarded as an expression of imperial nationalism and unsuitable given the times following the rape of Nanking and Peal Harbor atrocities.

Iwami Kagura has continued to evolve and remains very popular in this region. Some notable Gods normally will carry a *hei* (Shinto staff with paper streamers), sword, or bow with arrows. Meanwhile, the demon characters perform elaborate showy stagecraft displaying an *onibo* (demon stick). Government authorities have begun to make policies to ensure the survival of *Izumo Kagura* because there is a problem sustaining traditions with rampant modern-day population decline in Japan (Lancashire, 2017). In 1978, the Japanese Ministry of Education, Culture, Sports, Science, and Technology started to make policies ensuring the preservation of traditional Japanese culture and ritual by naming the Takachiho *Kagura* as an important intangible cultural asset and many tourists visit to attend the *Kagura* dance festivals today.

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1.5.2: Indian Kathakali

There are many sacred dances from India, imbued with movements that represent the pantheon of deities emblematic of **polytheism**. For example, the avatar Krishna and his adoring dancing milkmaids are depicted in *Kuchipudi* dance or the fierce goddess Kali depicted in *Kathakali*. In a country where much of the population was, at one point, unable to read or write, and there were hundreds of languages spoken, troupes of *Kathakali* dancers historically played a crucial part in disseminating the news, reinforcing social morals, and transmitting cultural lessons. During the 18th and 19th centuries, hundreds of *Kathakali* dance dramas told the stories of deities and demons, heroes and villains all derived from sacred Hindu epics from the *Ramayana* and *Mahabharata* (Zarrilli, 2000).

The dance drama *Kathakali* has traditionally been performed by men only. Elaborate, colorful, and voluminous skirted costuming, along with dramatic make-up and partial masks is iconic of this dance from the coastal region Kerala in South India. With simple dance movements and an emphasis on the spoken word paired to meaningful hand gestures, or *mudras* to tell the story, enacting episodes from sacred Indian texts. These days, even if performed for tourists, *Kathakali* practitioners remind observers that the most important spectators of the performance are the gods.



Figure 1.11. The dramatic, colorful dance drama from the Kerala region of South India is called *Kathakali*. (Shagil Kannur. (2017). Kathakali. https://commons.wikimedia.org/wiki/File:Kathakali001.jpg)

Definition: Polytheism

The belief in the existence of numerous gods is polytheism. Ancient Egypt, Greece and Rome are notable for their pantheon of gods and goddesses. Polytheistic religions practiced today include Indian Hinduism, several African and African diasporic religions, Chinese Taoism, and Japanese Shintoism.

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1.5.3: Filipino Sinulog

Sinulog is a celebration where dancers honor Santo Niño de Cebu (Child Jesus). In 1521, Portuguese explorer Ferdinand Magellan gave a statue of the baby Jesus to the Rajah Humabon of Cebu. Paving the way for the advent of Christianity in the Philippines, it is said that the receipt of the holy relic is one of the most important events in the religious history of the country. According to legend, the consort to Rajah Humabon, Queen Juana, danced with joy holding the image of baby Jesus. Following her example, the other indigenous people joined in the dance. This event is regarded as the first *Sinulog* celebration, a danced presentation of Catholic faith.

Sinulog has a distinctive forward-backward step which seems to emulate a water-like movement. The Cebuano word “sulog” translates as “current”, a dance movement that is believed to originate from Rajah Humabon's adviser, Baladhay who fell ill and was delivered to the enshrined Santo Niño relic. After a few days, he was found dancing back and forth, shouting out. When asked why he was shouting and dancing like the movement of the river, Baladhay pointed to the statue of holy relic and described being tickled by baby Jesus (Taboclaon, n.d.).

Even today, the two-steps forward, one-step back dance movement is still performed by Santo Niño devotees to reinforce social cohesion. Through the sacred *Sinulog*, the Filipino demonstration of **monotheism** enables the peaceful resolution of conflicts, and helps people to maintain their worldview even when tragedy strikes.



Figure 1.12. At the *Sinulog* Catholic celebration in the Philippines, dancers honor Santo Niño de Cebu (Child Jesus) in a ritual prayer-dance. (Jumelito Capilot. (2020). Devotees dance in honor of Santo Niño de Cebu. https://commons.wikimedia.org/wiki/File:Dance_For_Joy.jpg)

Definition: Monotheism

Belief in the singular existence of one supreme being typifies monotheistic belief system. Universally referred to as God, some examples of monotheistic religions are Judaism, Christianity, Islam, and Sikhism.

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1.5.4: Chinese Yangge Dance

Translated as “rice sprout song”, the *Yangge* began during the Song Dynasty (960 C.E.-1279 C.E.) as an annual agricultural work dance. Originally it was a sacred animistic dance where the nature spirits in the countryside were called upon to bring about successful planting and harvest. After the 1949 Chinese People’s Revolution based on the anti-capitalist, anti-religious (Marx, 1844) tenants of Marxism, the *Yangge* was co-opted by the Chinese Communist Party (CCP) to be a secular cultural folk dance.

Performing in pairs, men and women form either a line or circle and perform in bright, colorful costumes (Figure 1.10). Many times, an ornate fabric fan or red silk ribbon is employed to accentuate the side-to-side swinging motion of the dance. Popular in northern China, dancers meet near civic square or markets in the city center, where crowds of Chinese people of all ages enter the streets to enjoy the celebration. The once supernatural appeal for a successful harvest has been adapted under **Communism** as a secular expression of Chinese cultural pride.



Figure 1.13. *Yangge* dance performed in Northern China. (鲍向阳. (2012, Feb 4). 正月里的秧歌扭起来. [Yangge_China]. File:正月里的秧歌扭起来 - panoramio.jpg - Wikimedia Commons)

Definition: Communism

Also called Marxism, collectivism, socialism, state ownership, or Maoism, communism is a revolutionary political theory developed by Karl Marx (1818-1883) who called for class war between the bourgeoisie (aristocracy and middle class) and the proletariat (workers and laborers). His ideological aim was to overthrow capitalism and depose religion for societies all over the world. Marx dreamed of creating a utopia; a classless egalitarian society in which all material property would be publicly owned, ‘distributed’ equitably for collective security. Each person under Communist rule is expected to work and be paid according to their ability without luxurious incentives other than meeting the basic needs of the group.

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1.6: DANCES FROM POLYNESIA

Colonial encounters between Europeans and the Polynesian Islanders resulted many times in suppression of indigenous cultural dance forms. The Judeo-Christian perspective during that era was aimed at 'civilizing' what they deemed to be the barbaric dance practices of the native populations. However, dancers around the world became preservers of ancient knowledge, they were rebels. From this, there was a wide-spread post-colonial resurgence of cultural dance forms married to cultural identity and pride. Dance was a mechanism toward empowerment and social solidarity throughout the Pacific, including, but not limited to, Hawaii, Tahiti, Samoa, Tonga, and New Zealand (Aotearoa).

1.6.1: Hawai'i

1.6.2: Tahiti

1.6.3: Samoa

1.6.4: New Zealand (Aotearoa)

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1.6.1: Hawai'i

Hawai'ian *Hula* facilitates numerous cultural functions to keep Hawaiian society stable, healthy, productive, and empowered. Comprised of two basic styles, in both its ancient and modern forms, *Hula Kahiko* (ancient) is performed to the gourd drum percussions with hand movements matched to vocalized chants, or *mele*. *Hula Auana* (modern) can also be gentle and flowing but accompanied by a ukulele or performed in conjunction to contemporary music.

Hula tells stories not only to the native populations, but to tourists as well and after performances, an offering of a flower *lei* would traditionally be left at an alter dedicated to the fertility navigator goddess Laka. The ancient dance form was used for celebrating births, marriages, and religious ceremonies, and today commemorates inaugurations, picnics, family reunions, and graduations. Hula is a story telling device where dancers use hand gestures and their eyes to portray their mythological tales. In 1778 Captain Cook landed on Kauai and following that, missionaries from various Christian denominations arrived in the subsequent centuries. The sensual and uninhibited display of bare breasted female dancers swaying their hips and feet to keep time with undulations and fluidity of nature, was shocking to the westerners (Keali'nohomoku, 1976).



Figure 1.14. *Hula Kahiko* performed at Volcanoes National Park. (Ardis, R. (2004, 28 August). Hula Kahiko at Volcanoes National Park. https://commons.wikimedia.org/wiki/File:Hula_Kahiko_Hawaii_Volcanoes_National_Park_01.jpg)

While the *Hula* dancers were connected to the flow and rhythms of their natural habitat, the missionaries believed these traditional dances should be banned and went about suppressing *Hula* as colonization expanded. However, it was King Kalākaua, sometimes called The Merrie Monarch, who was crowned in 1883 and he requested traditional ukelele music and *Hula* dancers at his coronation ceremony. At that time, Hula was banned throughout the Kingdom of Hawai'i, but one goal of his reign was to preserve ancient Hawaiian traditions while facing, head-on, the modern world of international politics and economic exchange. The Merrie Monarch's coronation represented the transition between the colonial ways and the empowered resurgence of pride in Hawai'ian culture. He presided over a Hawaiian cultural renaissance, where Hawai'ian language immersion program in schools included education in traditions including dance (Torgersen, 2010). Today, traditional *Hula* and innovations in *Hula* is celebrated annually at the Merrie Monarch festival.

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1.6.2: Tahiti

The earliest Tahitian people arrived on the islands at least two hundred years before the Christian era, and archaeological findings prove that dance traditions have been intwined into Tahitian people's cultural history for hundreds of years. *Ote'a* is the fast, rhythmic hip movements characteristic of female Tahitian dances, while the *pa'oti* is a basic step for men involving a like repetitive scissor-like opening and closing of bent knees. Dance in Tahiti functioned to worship their gods, challenge enemies, heal the sick, instigate their chiefs to action, or attract a lover. In 1797, the first British missionaries arrived in Tahiti and began to colonize the islands and the provocative Tahitian dance traditions challenged the Judeo-Christian puritanism regarding the dancing body.



Figure 1.15. Tahitian dance is rapid fire hip movements to percussive gourd and shark skin drumming. (Anne56tahiti. (2019, August 11). Danse polynésienne. File:Tahiti tradition.jpg - Wikimedia Commons)

Further, the dancing cult of Oro offended the Christian colonizers who felt supremely justified in suppressing Tahitian dance because not only did it appear to be overtly sexual, but the native islanders were also clearly still devoted to Oro, a false god of rain and fertility. By the 1820s, dancing throughout Polynesia had been uniformly banned on the grounds of immorality, but generations of practitioners continued to dance and pass on the movement traditions in secret.

Some ideas brought by the colonial powers, however, were found to be quite agreeable to the Polynesians, especially the native women in Tahiti. Conversion to Christianity was welcomed since the new religious belief system provided previously unknown freedoms for women. Traditionally, the Tahitian chief or high priest would enforce restrictive laws, where death was the consequence for taboo violations such as a woman wandering to a forbidden part of the island, or eating special foods set aside only for the men. Rule compliance in Polynesia had been ensured by fear of harsh reprimand. Hence, the Christian message of peace, love, and free agency resulted in doubts about traditional Tahitian laws and systems of social control.

In 1842, a more a tolerant, regulated reappearance of Tahitian dance was allowed when the French colonial powers overthrew British control of Tahiti. Then, more than a hundred years later, remnants of Tahitian dance can be found in contemporaneous social life: the *Tamure* where the familiar *ote'a* and *pa'oti* bridge the suppressed past to the empowered present. Modern Tahitians now engage frequently in their traditional arts to re-educate themselves about their ancient cultural lifeways (Stevenson, 1992).

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1.6.3: Samoa

Many might equate the intense drumming and dramatic Samoan *Siva Afi* fire-knife dance as a visually exciting end-point to Samoan dance culture, but traditionally, the most iconic traditional dance from Samoa is the *Taualuga,* which has been adopted by numerous western Polynesian islands including the Kingdom of Tonga among others (McLean, 2000). *Taualuga* is performed by the son or daughter of the village chief, serving the cultural function of reinforcing the ancient formulation of socially hierarchical governance in Samoa.

The word “taualuga” indicates the beautiful final touches upon the completion of a monumental task. Hence, the dance itself is normally performed at the conclusion of an evening’s entertainment, danced as the grand finale at a Samoan wedding or other festivities, for example (Mallon, 2002). A different kind of visual denouement from the Samoan fire-knife dance, the *Taualuga* requires the strictest of aesthetic standards for refined, elegant movements. Traditionally, this sacred dance was only performed by virgins. Today the *Taualuga* performance does not mandate this virginal requirement, though there is still a strong preference for unmarried performers to uphold the sociocultural significance of the ancient hierarchies in the island nation of Samoa.



Figure 1.16. Portrait of a *taupou*, daughter of a Samoan chief. (Churchill, Llewella Pierce, Mrs. [from old catalog]. (1902). Samoa ’uma where life is different. File:Samoa 'uma, where life is different (1902) (14803191633).jpg - Wikimedia Commons ; Original source: https://www.flickr.com/photos/internetarchivebookimages/14803191633/.)

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1.6.4: New Zealand (Aotearoa)

Perhaps the most well-known Aotearoan Māori dance is the *Haka*, an energetic, aggressive, and vibrant dance that involves vigorous body slapping, chanting, puffing of the cheeks, and bulging of the eyes. Traditionally used as an intimidation tactic against neighboring tribes, the *Haka peruperu* was performed with weapons before battle (Dingus, 2020). The cultural function of this dance served both a physical and spiritual connection to the gods as the warrior called for strength and protection during battle (Matthews, 2004).

The Haka reflects the expression powerful endurance, and though it was suppressed by the British colonials initially, is now a robust and enduring display of national pride where native Aotearoan Māori and New Zealand Kiwis both dance the *Haka* as a shared, communal, expression of pride. The national rugby team of New Zealand, the All Blacks, actually perform the *Haka* before games to intimidate their opponents.



Figure 1.17. New Zealand's national team, the All Blacks, perform the *Haka* before a rugby match. (Natural-Heart. (2011, July 30). The All Blacks perform the haka in the new jersey before the All Black v South Africa test match at Westpac Stadium, Wellington, NZ. 30 July 2011 Credit: Jo Caird/RugbyImages. File:All Blacks Haka at Westpac Stadium, Wellington, NZ.jpg - Wikimedia Commons)

Another Māori dance that, in this era of latter-day Rubik's cubes taking the form of fidget spinners, stress balls, bubble poppers, and magnetized Shashibo fidgets, is prescient. Performed exclusively by women, traditional Māori *poi* is as much a toy as it is performance art that includes sung storytelling in conjunction with choreographed poi routines. *Poi* can be translated as the physical tethered balls, the dance choreography, or the accompanying music (Huata, 2000). Traditional Māori *poi* dance utilizes two balls connected to two separate strings as objects of dexterity play or as or a theatrical prop. Dancers swing the *poi* through series of patterned geometric choreographed routines to rhythms matched to simple footwork and body sways in group formations. Performed today at all manner of cultural events throughout the island nation, modern *poi* dancing can be executed by male and female individuals, without singing, and with less structured choreography.

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1.7: Dance in the Americas

Taking a broad view of dance in colonized North America, we will first look at Canadian and Alaskan United States the Kwakwaka'wakw and Tlingit peoples' *Potlatch* ceremonial dance. Then moving to the southwestern United States, a deep dive into several different tribes of Pueblo Indians will reveal the close ties between nature and spiritual landscape for Native American Indians. Then, in Mexico we will review how dance is used to celebrate regional heritage such as the stamping fast footwork of the Mexican Chihuahua regional couples dance, or the *Jarabe Tapatío* from Jalisco that has come to represent national pride.

Dance is used as a cultural mechanism for **enculturation**, where the young are taught what it means to be Mexican, or Tewa Pueblo Indian, or Peruvian, for example. In South America, the Peruvian *La Marinera,* Argentine Tango, and Brazilian Samba will provide the briefest of glimpses at the rich and textured cultural expressions from this region of our world. And in understanding these dance forms,

Definition: Enculturation

The process by which human infants learn their culture; The unintended or purposeful shaping of shared worldviews by a specific group of people.

Kwakwaka'wakw and Tlingit Potlatch

The *potlatch* is a ritual dance performed by both the Tlingit Native American Tribe of Southeastern Alaska in the United States, as well as the Kwakwaka'wakw First Nations peoples of Canada. Important features of the potlatch include animal totems and masks that play a part in the ritual dances shared by groups in this region. The potlatch ceremonial dance, like many dances of the indigenous Pacific Northwest tribes, offer entertainments and make appeals to the supernatural powers and ancestors, as ancestral and animal characters are intricately carved onto the dancer's totem masks.

This key feature of the dance is the ceremonial portrayal of ancestors. The Kwakwaka'wakw believe that their human family line was created when ancestors descended to earth, danced, and removed their masks to become human (Stein & Stein, 2018). Thus, dance ceremonies employ transformation masks at the climax of a dance performance, where an outer mask will spring open revealing an interior mask, a danced tradition that helps to disseminate the Kwakwaka'wakw origin myth story, retold during the potlatch ceremonial dance.

American Southwest Pueblo Dance

The American Southwest hosts the Pueblo peoples, Native Americans who live within the vast arid desert lands primarily in Arizona and New Mexico, though Utah and Texas also have some Puebloan tribes. Nature would drive their survival techniques, and nature would govern their worldview. Dance was closely tied to Pueblo peoples enculturation process, teaching the next generations about the spiritual invocation of their gods through dance where specific movements imitated the practice of planting and harvesting performed by masked dancers.

There are numerous Pueblo tribes, including the Acoma, Laguna, Hopi, Tewa, and Zuni. Something distinctive about their system of communal living in cliff dwellings made out of adobe or stone were the underground sacred spaces called *kivas*, a place that, according to the Hopi worldview, represents the location where the world originated. The Hopi, for example, are animistic, believing that everything in the natural world is imbued with being or spirit. The preservation of their traditional culture and religious beliefs includes dances that invoke the spirit of ***kachina*** which are performed either outside or inside *kivas*.



Figure 1.18. Kachina Dolls, representing the cosmic dance to bring fertility. (Levine, A. (2013, July 22). Kachina Dolls. https://commons.wikimedia.org/wiki/F...hina_Dolls.jpg)

The *kachina* are spirit beings that manifest in three different ways:

1. *kachina* dolls;
2. invisible spirit guides who can influence healing, weather, fertility, and a successful harvest;
3. incarnate beings that appear as masked dancers.

To make appeals to the spirits, Hopi men don elaborate and symbolic headdress with ornamented costumes to perform *kachina* dance (Weiser-Alexander, 2021). The Spanish colonials incorrectly deemed *kachina* dance was a form of satanic worship because the Hopi believe the dancer actually transforms to become a *kachina* spirit (Larguelles, 2021). After the completion of ritual dances, the *kachina* spirits depart for their mountain homes until the next danced appeal for the community.

The National Dance of Mexico

One of the most internationally well-known Mexican traditional courtship dances is the *Jarabe Tapatío*. Some of the choreography involves steps that revolve around a sombrero placed on the floor – hence, sometimes it's called the Mexican Hat Dance. The female dancer is adorned in the distinctive *china poblana* while the male is dressed in the charro suit, easy identifiers of cultural gender definition, courtship, and public flirtation, all iconic aspects of the *Jarabe Tapatío*. As Mexico's national dance, the enduring popularity of this dance is deeply embedded in Mexico's identity and cultural pride.

Broader, and more culturally indicative are the *baile folklórico* (or Ballet Folklórico), a singular term that encompasses several different dances that represent each region's traditional expressive dance form. Different regions in Mexico express different *zapateado* (footwork) and various traditional dress. Local folklore intermingled with choreographic movement imitating regional animal species were coalesced into localized theatrical productions.



Figure 1.19. *Baile folklorico* is an all-encompassing term for various dances from different regions of Mexico, colorfully representative of the natural setting, animals, and folklore of each unique region. (Lemad.resaeva. (27 November 2014). Baile típico mexicano. Representación en Semana de la Cultura. Danza Folkorico. https://commons.wikimedia.org/wiki/F...r_mexicano.jpg)

Peruvian Courtship Dance

La Marinera is a flirtatious dance between men and women in the coastal, highland, and mountain villages of Peruvian South America. The different regions host variations of dancing in playful pursuit with coquettish advance and retreat choreography representing the courtship between the sexes, with solo and paired movements along with the use of a handkerchief (Shiroma, 2008). The elaborate flowered headdress with the feminine embroidered dress is contrasted to the masculine boot stomping (and sometimes horse riding!) choreography under the flourish of the male dancer's iconic poncho.

The national dance of Peru, *La Marinera* is an interplay between romance and gallantry, celebration of Peruvian identity, independence, as well as a history of struggle.

Deep Dive: Syncretism

Encounters with dance forms that have new ways of dancing and expressing, where artistic interaction and exchanges transpire, inspiration for new dances take root. During the 1780s, when the gold and silver in Peru were at the center of colonial efforts in Spanish America, thousands of African slaves were brought to work the Andean mines. The African Zamacueca was danced alongside the Spanish Fandango, then the Andean people's indigenous courtship dances were added becoming the foundation for La Marinera (Novoa, 2015; Smithsonian Folklife Festival, 2015).

Cultures are not isolated. Cultural adaptation in dance can take place either through cultural contact and new discoveries, or through innovation and invention. Syncretism is a fusing of traits from two or more cultures to form something new while retaining some parts of the old in the reworking of a new cultural product. Peru's La Marinera is a cross-cultural product resulting from cultural syncretism.



Figure 1.20. Peruvian *La Marinera* combines Spanish *Fandango*, African *Zamacueca*, and Andean indigenous courtship dance. (Tomas Sobek. (2015, Nov 14). Marinera dance with Peruvian Paso horse, Casa Hacienda Los Ficus, Valle de Lurín (Lurín Valley), Lima, Peru. https://commons.wikimedia.org/wiki/File:Marinera_dance_with_Peruvian_Paso_horse.jpg)

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1.8: Dances of the Levant

Greco-Roman dance can be traced through the many artifacts, vases, reliefs, and other archaeological finds telling a story of the ancient past. One such story is that of the Bacchanal, the orgiastic dances inspired by Dionysius, the god of wine and revelry. Early dance theory and criticism can found in the writings of Socrates and Plato, pantomime laid the foundation for dance and theatre. However, the lewd and vulgar pantomime brought about the dances of Judea, where the role of the body was reclaimed as a pure, spiritual tool. Jewish dances reflected community, coming of age, and gender definition. From there, dance made an appearance in Christian worship, with pagan roots to Orthodoxy, dance in Christendom was used in the Middle Ages as a proxy for spiritual purification, ritual, then as a political apparatus.

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1.9: Islamic Dance Traditions

Islamic dance traditions started regionally and spread thanks to ancient trade routes throughout the Near East, North Africa, and Middle Eastern nations. *Danse du Ventre*, or “belly dance” was a name given by the French colonials who didn’t know what else to call the shimmies and shakes performed by women of the region. They misunderstood the original purpose of the choreographed shimmies – which were not for male voyeurism – but instead to be performed in the presence of women only in order to strengthen abdominal muscles for childbirth.

Belly dance was not intended for exhibitionism originally. But since its popularization in the West, belly dance in all its differing forms including – but not limited to, the *Saidi*, *Khaligi*, or *Zeffa* are now part of entertainments at weddings, receptions, restaurants, and other cultural festivities within the Islamic traditions. Finding its roots in the ancient folklore of rural Egypt, *Saidi* is a form of belly dance that is performed with a stick (Artemisya Dancewear, 2020). It is a traditional dance based on the tribal nomadic performances by men using a staff. The bouncy footwork is energetic and was likened to the movements of riding horses or fighting in battle. Rhythmic and repetitive, *Saidi* is practiced by many Islamic nations and in Muslim diasporic communities.



Figure 1.21. Saidi is one form of belly dance, performed with a staff, or cane. (Bassil, S. (2009, 17 March). Belly dancer 7. https://commons.wikimedia.org/wiki/F...362303367).jpg)

The *Khaligi* is a traditional folk dance from the Persian Gulf countries that include Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the United Arab Emirates. A *Khaligi* dress is ornamented with gold thread, sapphires, rubies, and emeralds acting a **dowry** before marriage. The *Khaligi* dance is performed for women only, showcasing the richness of the dress for a prospective future mother-in-law. The complexity comes not in the footwork or choreography, but in a distinctive method of flipping their hair, as long beautiful hair is viewed to be a feminine asset indicating health and fertility. The mothers of marriage-eligible sons observe marriageable young females performing the *Khaligi* to make a selection for her son based on kinesthetic competence in the dance, the appearance of fertility, as well as the bride wealth that would come with the dress upon marriage into the family.

In the *Zeffa*, one female dancer leads a processional at weddings with twelve candles lit in a heavy candelabra atop her head. The dancer serves to “light the way” for the newly married couple as they are paraded through the reception as the guests cheer them on (Nour, 2018). Popular at Jordanian, Lebanese, Palestinian, and Syrian wedding festivities, after the procession, the *Zeffa* dancer transitions to a celebratory belly dance performance.

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1.10: Conclusion

In all these dance forms presented in this chapter, it is important to remember the cultural functions of dance. By remembering the functional role that dance plays in the lives of humans around the world, we likewise can cultivate a lens to view the world that is better informed. By understanding that the only way to ensure safety and prosperity for our own nation is to understand that our neighbors also deserve to experience safety and prosperity, as well. Dance traditions from all cultures around the world are an expression of hopes, dreams, fears, appeals safety, sustenance, fertility, and prosperity. Studying dance is a mechanism to understand oneself, one's community, and make sense of those not so different from us around the globe.

Interactive Classroom Activities

PMIQs

Let's do our PMIQs! Please reflect on what you've read in this chapter, and make a quick no about what you thought. Use the following to guide your analysis:

- P = Plus
- M = Minus
- I = Interesting
- Q = Questions

World Map Puzzle Stations!

Your teacher will place several world map puzzles around the dance classroom. You will for teams and compete to see who can get the world map puzzle completed. Winners will earn extra credit, a snack from a culture you are not yet familiar, or will not have homework this week! Either way, you all win by learning more about the places in the world. Let's puzzle!

Key Takeaways

Why Do Humans Dance?

Dance serves different cultural functions including art, stress relief, propaganda, courtship, work, healing, ritual, exercise as well as tells stories, religious or spiritual prayer to God(s), entertain, solidify a group's identity, or defend a community. Dance is a transient mode of expression, performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance by both the performer and the observing members of a given group (Keali'inohomoku, 1983).

Why Learn Dance History with Global Perspectives?

It is prudent to study world dance history in order to cultivate a global lens, to actively avoid ethnocentrism and view different cultural dance forms as expressions of a people who have their own sovereign history and ethnic pride. When we look at culture, we should be aiming to view dance with an emic approach, to attempt viewing dances from around the world through the perspective of that culture, rather than in a biased and judgmental stance of your own etic perspective. Developing a cultural lens might conjure greater harmony among nations and bring people together in a shared common humanity.

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2: BALLET HISTORY - PUSH AND PULL

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2.1: Introduction- Pushing into Ballet History

Ballet's numerous (re)incarnations span centuries; with socially minded ballet artists and enthusiasts (like yourself) ballet continues to thrive, evolve, reflect, and renew. In this chapter I will discuss push and pull on ballet by religion, royalty, and popular demand; and in turn ballet's push and pull on audiences bringing about the breaking down of barriers, finding commonalities, and asking uncomfortable questions.

The Medieval Era's humble precursor to ballet sees the church purifying pagan and folk customs (Cass, 1993). This practice of gentrification: cherry-picking popular/of the people content to make palatable to society, is a tactic of the royal courts to appropriate peasant dances for highborn ballets.

The rise of the male dancer in King Louis XIV's royal court (Homans, 2010) gives way to the fairy tale caricatures of women in pointe shoes dancing on the theatrical stage. At a time when individuals and society are experiencing **anomie**, ballet's transition from royal setting to accessible playhouse provides a balm for the people of the Industrial Revolution.

Ballet dancers, choreographers, companies, and impresarios continue to work within the ballet system to transform the artform, change the narrative, and challenge popular definition of ballet. Marie Taglioni dancing the precursor to *sur la pointe* in 1832's *La Sylphide* changes the trajectory of ballet technique. *Final Bow for Yellowface* co-founders Phil Chan and Georgina Pazcoguin are changing ballet's future by educating ballet companies and audiences by advocating for culturally respectful representations in performance. In 1913 Vaslav Nijinsky challenges the popular conception of ballet with his *Rite of Spring*. And though Homer Bryant's fusion of hip-hop and ballet known as hiplet has yet to cause a riot, his ability to create a new ballet technique proves ballet's relevance and staying power.

Definition: Anomie

A societal condition of instability resulting from a breakdown of standards and values or from a lack of purpose or ideals (Britannica, 2022).

Definition of Ballet

Let's skip ahead to the last page of the story so we can truly appreciate ballet's evolution. Ballet is a theatrical artform characterized by a codified technique and turnout: 90° outward rotation of the legs; specialized dress: pink (flesh toned) tights and the tutu; and footwear: the pointe shoe. This definition of ballet has been challenged and improved upon by every generation and will continue to be examined by every generation to remain a relevant artform.



Figure 2.1 Medieval artwork depicting Medieval dance

(*Wikimedia Commons*. Retrieved 00:17, July 3, 2023 from https://commons.wikimedia.org/w/index.php?title=File:AlAndalus.jpg&oldid=704798758.)



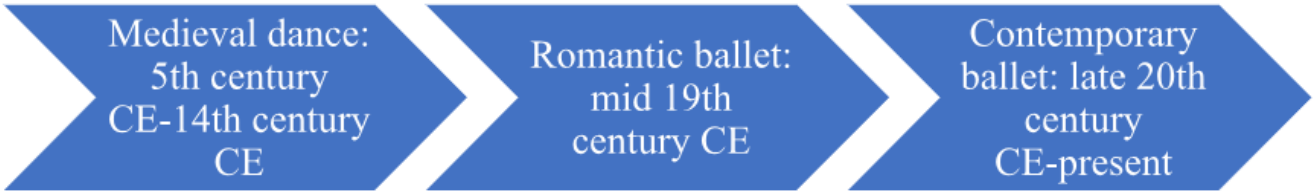
Figure 2.2 Carlotta Grisi performing the role of Giselle in 1841

(*Wikimedia Commons*. Retrieved 00:24, July 3, 2023 from https://commons.wikimedia.org/w/index.php?title=File:Giselle_-_Carlotta_Grisi_-1841_-2.jpg&oldid=629441447.)



Figure 2.3 Jiří Kylián's ballet *Petite Mort*

((2022, September 3). *Wikimedia Commons*. Retrieved 00:44, July 21, 2023 from https://commons.wikimedia.org/w/index.php?title=File:BDP21462KCB1_(26408940227).jpg&oldid=686444127.)



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2.2: Medieval Dance (1200-1500s)

When it comes to dancing and the dances of the Medieval Era we see a three-way tug of war between the peasants, the church, and nobility. For peasants, dance is baked into their daily lives and practices. At odds with the echoes of pagan rituals, the church strives to control all aspects of peasant life and moves to at the very least suppress and at best eliminate dance. Meanwhile, the nobility continues to celebrate and operate above church decree. Peasants use dance in rites and rituals, courtship, and as a pressure valve to the monotony of daily life. Joan Cass maintains that the reasons for dancing at this time falls into one of two categories: “fear” or “the love of pleasure” (1993, p. 40). Pagan superstitions are inherent to peasant culture- ignoring rituals of the past could lead to retribution from the gods… think failing crops or illness. The Christian church attempts to combat the Pagan worship of an assemblage of deities and align under one God. Just imagine the rock and a hard place existence of peasants: threat of catastrophe if they don’t follow tradition, punishment from church officials when practicing the old ways.

According to Joan Cass, the church perceives dance and associated rituals to be dangerous with its displays and allusions to virility (1993, p. 40). The general thought at this time is that the human form is sinful (D. M. Hayes, 2003). To the church, having bodies then joyfully dance and derive pleasure from physical exertion is a hop, skip, and a jump away from people having sex. A decree of condemnation is issued by the church to stamp out dance. Complicating matters, nobility continues to dance. How can the church completely condemn dance when the ruling class is not only dancing but turning dance into entertainment? In a strategy that will be replicated and perfected in the coming centuries, the church moves to rehabilitate and adopt folk dances. Pope Gregory the Great implements the policy of purging objectional components of folk customs and adopting the remains into Christian ritual.

What did folk dances look like in the Middle Ages? Similar to how popular music, dance, and dress of today varies by region so too the dances of this era. The basic components are:

…running, walking, hopping, skipping, and moving sideways by crossing the feet in front or in back of each other. These are endlessly combined into dance steps like the polka, the grapevine, the waltz, the do-si-do, the schottische, and others. Further variation is supplied by clapping the hands or clasping them high to form an arch. The rhythms are generally 2/4, 3/4, or 6/8. (Cass, 1993, p. 41)



Figure 2.4 Artwork depicting Medieval Performance

(*Wikimedia Commons*. 556px-40-svaghi,suono_e_ballo,Taccuino_Sanitatis,_Casanatense_4182.jpg (556×600))

Deep Dive: Social Dances

You may have already seen or heard of some folk dances. The *Maypole* with similar dances the *Himmeltanz of Alsance*; the *Bandltanz* of southern Bavaria; the *ballo della cordella* of Sicily... and the Spanish *danzas def cordon*. The Electric Slide could be considered a modern-day folk dance. Can you think of any other recent dances that could fit this category?

Takeaways:

- Folk dances are built from accessible pedestrian movements.
- Peasants of the Middle Ages dance out of fear and the enjoyment of pleasure. Can you think of other

Teaching Exercise

Invent a dance step or short sequence as a folk dance and then imagine how your invention would be modified to be deemed "acceptable" by the church or establishment.

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2.3: The Renaissance- Ballet Born in Italy (1350-1600s)

Artists, explorers, the resurgence of classical studies, and interest in the natural world meld together in 14th century Italy bringing about **the Renaissance** era. Though the Broadway musical *Something Rotten* (2015) is set in Elizabethan England at the height of the Renaissance in 1595, its opening number, “Welcome to the Renaissance” touting how “everything is new” truly reflects this dynamic time period between the 14th century and 17th century. With references to invention, exploration, and culture the song illustrates the shift in thinking about humans and how they perceive their place in the world. At the heart of this movement was **humanism**. Just as the tenets of the Renaissance spread from Italy to the rest of the European continent, the Italian artform of ballet soon takes root in intercontinental royal courts. Ballet’s first big move onto the international scene is set into motion when Italy’s Catherine de’ Medici weds the future king of France. This union puts Italian ballet on the path for a major glow up.

Definition: The Renaissance

"A cultural movement… influenced by ancient Latin and Greek thought" (Oxford English Dictionary, n.d.).

Definition: Humanism

The climate of thought "of attaching prime importance to human rather than divine or supernatural matters… stress(ed) the potential value and goodness of human beings and seek solely rational ways of solving human problems" (Oxford English Dictionary, n.d.).

Balli, Balletti, and Pantomime in 1400s Italy

When it comes to dance and movement-based performances, Italy has three notable categories: *balli* social dances were simple and elegant; *balletti* “consisted of graceful, rhythmic walking steps danced at formal ballet and ceremonies” (Homans, 2010, p. 4); and theatrical pantomimes where “performers convey meaning through gestures accompanied by music” (Oxford English Dictionary, n.d.). When adopting these subcategories of dance and movement the French used the umbrella term of ballet.

Catherine de’ Medici (1519-1589)



Figure 2.5 Portrait of Catherine de’ Medici

(*Wikimedia Commons*. Retrieved 22:06, May 27, 2023 from Catherine-de-medici.jpg (662×899))

In 1533 at the age of 14 Catherine de' Medici of Italy marries France's Henri II. At the time, courtly entertainment in France ranges from tournaments to masquerade balls. Through this marriage we see a cultural exchange; Catherine brings with her Italy's extravagant courtly divertissements of "flaming torch dances, elaborate horse ballets with hundreds of mounted cavaliers arranged in symbolic formations, and masked interludes with heroic, allegorical, and exotic themes (Homans, 2010, p. 4). On the surface it is easy to deem these courtly performances as inconsequential, but these spectacles will be used to calm civil and religious conflicts (Homans, 2010). This will not be the last time dance in the French court will be an instrument of ulterior motives. Catherine's great-grandson Louis XIV will use ballet as a means of creating ranks among courtiers as well as a means of transmitting French culture and asserting France's dominance across Europe.

It's pretty amazing to think how a teenage girl's enthusiasm for courtly extravaganzas plus an arranged marriage to the future king of France set into motion the evolution of an international artform- a style of dance which will move, soothe, and inspire audiences; that same creative discipline responding to the push and pull of popular predilection and social change.

Ballet de cour (Court Ballet) v. Country Dances in France

Building off of Italian *Balli* and *Balletti,* the ***Ballet de cour*** of France are organized spectacles presented at court. The scene: a great hall with banquet tables set for royal guests and raised galleries for spectators. Oftentimes there is a theme, story, or allegory unifying the evening's festivities. For example, danse macabre or dance with death is an obsession stemming back to the Medieval era. Using this unearthly theme for our *ballet de cour*, we might use set pieces to evoke the land of the living, the underworld, and where the two worlds meet; detailed costuming indicating living characters and dead characters; specific music and poetry selections fitting the theme; special effects elements; and the menu alluding to the motif. Dances interspersed throughout the night would be danced by courtiers and professional court performers. And if you're wondering where women fit in– occasionally women would perform, but most of the time men would wear masks to perform ***en travesti***.

Definition: Ballet de cour

Originating in France, organized spectacles presented at court set to specific themes, performed in banquet halls with tables set for royal guests and raised galleries for aristocratic spectators. Peasants were not allowed to see these productions.

Definition: En Travesti

To play a character of the opposite sex. The Renaissance era sees a ban on female performers both at court and theatrical stage. In Shakespeare's day, young teenaged boys play female ingénue roles and men play matriarchs, nurses, and witches (think Juliet's nurse from Romeo + Juliet). This practice continues today with male dancers cast in the roles of Mother Ginger in The Nutcracker and the Stepsisters in Cinderella.

Two key tasks of a Renaissance dance master: craft dances supporting the theme or story of the *ballet de cour* and ensure said compositions are visually interesting. Keep in mind, the majority of spectators view ballets from an elevated vantage point in the galleries… akin to seeing a performance from a balcony in a modern-day theatre. Imagine choreographing a dance to be appealing both at ground-level and from a bird's eye view. After the organized *ballet de cour* performance the halls revert to a posh house party. Men and women alike participating in country dances- similar to the folk dances of the Medieval era. Wondering how courtiers knew country dances (the equivalent of popular/social dances) of the day? A royal court is not a fixed point of people and location. Royalty and courtiers alike come and go, visiting various estates and country homes throughout the year– putting people of status in direct contact with the lower classes and in turn providing a direct conduit from country to the court.

Deep Dive: The First Ballet

In 1581 Balthasar de Beaujoyeux arranges Ballet Comique de la Reine- considered the first real ballet. A five-hour affair with mermaids, flowing fountains, and geometric floor patterns performed with such precision as to foreshadow ballet's codification.

Takeaway:

The humanism cultural movement allows society to explore the goodness of human beings rather than concerning themselves

with divine intervention. Do you think ballet would have evolved without humanism?



Figure 2.6 Representation of ballet at court

(https://commons.wikimedia.org/w/index.php?title=File:Ballet_1581.png&oldid=715805506.)

Teaching Exercise: Floor Patterns of the Court

Split the class in two. Put one group of students at an elevated height (either on chairs or second floor with visual access to ground level) and second group of students on ground level.

Have the ground level students perform floor patterns to be viewed from above.

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2.4: Refinement in France (1700s)

King Louis XIV (1638-1715)

Known as the Sun King, Louis XIV is a force for change in France and across Europe, using ballet as one of his means of consolidating power. A believer in rule by divine right, Louis knows his place as monarch to be ensured by God. His rule is tyrannical and absolute. Art imitating life: Louis performs in a number of ballets as the starring figure... no doubt mirroring his real life as king with everyone revolving around the monarch.

Power Through Ballet

Adopting his great-grandmother Catherine de' Medici's affection for ballet, Louis establishes the first system of codification and dancing school; and ushers in professional ballet for public audiences. Developing and using ballet as a tool also runs in the family. King Louis XIV wields ballet as a means of restructuring his royal court, the performers' guild within his court, and in a huge power-move disseminating French culture across Europe.

There is power in ballet. In a move to harness ballet's influential reach, Louis XIV sets to work on building ballet's infrastructure. First up, transmitting ballet across Europe. This is not a new idea, eighty years previously Beaujoyeux's *Ballet Comique de la Reine* is such a success that Beaujoyeax publishes the ballet's libretto, description, notes on choreography, and copies of the music. This instruction manual is sent to every court across Europe; in no time recreations span the continent and the manual becomes the basis of *ballet de cour* (Cass, 1993). In this new endeavor, however, Louis XIV knows a codified technique needs to be formed as well as a means to notate said technique for dispatch. With this new codified manuscript in hand, dance masters across Europe are now able to educate courtiers in practices and protocols in Louis XIV's court. Pierre Beauchamp, the king's dance master, wins the distinction of both notating and codifying ballet. See Beauchamp entry below.

In 1661 Louis inaugurates the Royal Academy of Dance. The establishing of visual and performing art academies are prevelent during this time. With dance studies suplemental to fencing schools and considered a complementary soldierly art, the king inserts himself as gatekeeper to the newly formed academies, admitting students as king's privilege. Dance and code of conduct at court are intrinsically linked, with Renaissance era dance manuals teeming with instruction on bearing and manner (Homans 2010). And now Louis controls who has access to newly formed Royal Academy of Dance, meaning he controls who ascends within his court and who falls by the wayside. Louis' powerplay works. Not everyone is pleased with king's new world order.

Deep Dive #1: Etiquette at Louis' Court

Joan Cass describes the level of detail and instruction permeating life at this time:

Etiquette for every situation was strictly prescribes. The French language was codified. Words and expressions considered proper were listed in a dictionary that took fifty-six years to prepare. The board of academy of painting and sculpture decided how these arts should be taught and applied; which artists were worthy of receiving commissions and prizes; and even whose work would be exhibited... Incidentally, while artists usually hate to be told what to do, and work badly when they are, at this time the authoritarian supervision was quite successful. Beautiful, expressive, interesting works were produced in all fields. (1993, p. 77-78)

The guild of *Confrérie de Saint-Julien des Ménestries* repersenting dancers, musicians, jugglers, and acrobats are none too thrilled with king's new academy system. Besides being a royal pasttime, dance (amongst other courtly entertainments) is a deep-seated vocation with the guild granting credentials necessary for employment at court. This all changes when the king renders the guild powerless. The second concern of the guild: the separation of dance and music. Dance masters are musicians in their own right and assert dance is a visual representaion of music. Those agreeing with the king purport dance has outgrown music, with music surving in an accompaniment role (Homans, 2010). As previously mentioned, access to the Royal Academy of Dance affords upward mobility within the court. A lack of training can end your time at court (there are anicdotal recounts of courtiers' dancing faux pas in front of Louis XIV causing their dismissal from court). Many are displeased with the promotion of elite dance masters to courtier status. While acceptable to be under the tutelage of dance masters and dance along side guild members, it is something else entirely to have people of inferior birth with noble attribues outrank the nobility.

All of Louis' internal restructuring in France consolidates his power– setting him up to be a European leader. These academies are used to "centralize French culture under royal authority… and replace the old Latin-based humanist civilization of Europe with French language, art, architecture, music and dance- to extend French influence in artistic and intellectual matters as well as military affairs" (Homans, 2010, p. 18). Through Louis' push for power we see ballet pulled along for the ride. Ballet now has a codified set of rules, a school to disseminate technique, and a means of notation. In the years following Louis XIV's death ballet reaffirms its partnership with music and takes its place on the theatrical stage.

- 1653 French King Louis XIV, known as the Sun King. Seen left at age 15 performing the role of Apollo in *Le Ballet de la Nuit* (The Ballet of the Night).
- 1661 The Royal Academy of Dancing is founded by Louis XIV with Pierre Beauchamp as lead instructor.
- 1670s Louis XIV demands the Notation (seen right) of two courtly art forms: fencing and dancing. Written notes are now sent abroad disseminating French culture.
- 1681 Mademoiselle de la Fontaine- first woman to perform ballet professionally.



Figure 2.7 Depiction of Louis XIV, nicknamed the Sun King (https://commons.wikimedia.org/w/index.php?title=File:Louis_XIV_en_soleil_(ballet_de_la_nuit).jpeg&oldid=711338888.)

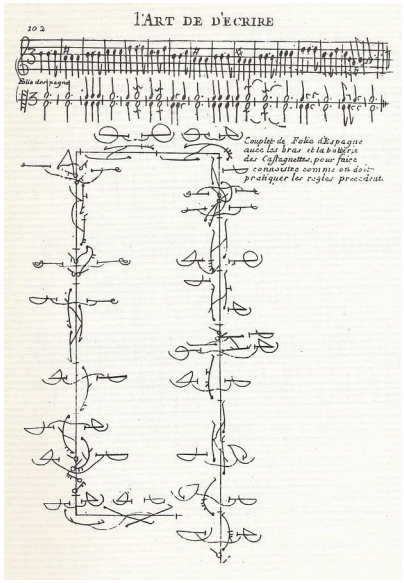


Figure 2.8 Feuillet's Notation (https://commons.wikimedia.org/w/index.php?title=File:Feuillet_1700.jpg&oldid=762497659.)

Pierre Beauchamp (1631-1705)

A musician, dancer, choreographer, and dance master Pierre Beauchamp's most enduring contribution to ballet is the codification of the artform– most notably the five classical foot positions of ballet. 1661 sees Beauchamp named dancing master of King Louis XIV's court and in 1671 is appointed head of the newly formed *L'Académie Royale de Danse*. Though his writings on dance are lost to time, Beauchamp establishes the rules which form the basis of technical mastery (Mara, 1987).

Deep Dive #2:The Kinship Between Music and Dance

Before Louis XIV established the Royal Academy of Dance, connectivity between music and dance during the Renaissance is reflected in the role of dancing master. Homans describes dance masters as having "long been trained as violinists, expected to accompany themselves and in many cases to compose airs, and their art had been taken to be a branch of music" (2010, p. 17).

Women Dancing, Part I

With Louis on the throne, dancing and ballet are distinctly masculine. That being said, the Renaissance sees women dancing within the prescribed realms of social balls and the queen's ballets. Cass (1993) provides further insights as women "occasionally... agreed to appear in a production, but they would be in scenes with all women, or at least they would pretend to conceal their identity behind a mask" (p.81). Women in this time display a mastery of technique and their ability as dancers garner attention (Homans, 2010). Dances under the umbrella of *la belle danse* (the French noble style) incorporate steps adorned with exacting technical prowess and elegance. Acrobatic jumps and turns are absent from this noble style.

The Royal Academy of Music (what we now know as the Paris Opéra) founded in 1669 acts as an extension of Louis' court, a royally approved venue for spectacles and ballets presented away from court. Early on, ballets performed at Versailles are restaged at the Paris Opéra with courtiers reprising their roles. This practice of courtiers and profession dancers performing on stage together quickly becomes a thing of the past. The restaged performances of *Le Triomphe de l'Amour* (1681) sees Mademoiselle de La Fontaine as the first professional female dancer. Oddly enough, there is very little fanfare for the addition of female dancers. With courtiers limiting their performances to the courts, women are admitted to fill the vacant roles in what Jennifer Homans calls a "promotion by demotion" (2010, p. 40).



Figure 2.9 Mademoiselle de La Fontaine in *Le Triumphe de l'Amour*

Deep Dive #3: Notable Names of the Renaissance

Check out other major players Jean-Baptiste Lully, Feuillet, and Molière to delve into the intrinsic link between music and ballet.

Takeaways:

- Ballet grows out of etiquette from the courts.
- Louis XIV cultivates ballet to be an extension of his court/power.
- Codification and founding of the Paris Opera Ballet moves ballet out of the courts.

Can you think of another artform originating with one group of people which goes on to evolve and flourish with another group of people?

Teaching Exercise

Come up with a theme for a ballet to be performed at Louis' court. Plan a meal, pick a song, design costuming, a poem, and any other components you'd like to use to highlight your theme.

Professional Ballet in a Theatrical Setting: Louis XIV Through the French Revolution

The Renaissance era's lookback at ancient Greece and Rome brings about the readmittance of theatrical stages. "...During the Middle Ages [theatres] disappeared. Churches became the theatres for morality plays that presented scenes from the Bible" (Cass, 1993, p. 79). These practices are carried through to today with Christmas and Easter pagents. Without this resurgence in classical studies and corresponding cultural practices who knows where ballet and other performative/theatrical arts would have ended up.

While many of Louis XIV's efforts lead to ballet's transition to the theatrical stage (codification, the Royal Academy of Dance, and the Paris Opéra), it takes the tiny microcosms of right people, right place, and right time to propel ballet onto the stage. To gain the favor of French audiences, operatic presentations stitch ballet ***divertissments*** into the performances. At the same time Jean-Baptiste Molière, Jean-Baptiste Lully, and Pierre Beauchamp's *camédie-ballet* are:

> ...a succinct and tightly crafted satirical genre that mixed drama and music with ballets "sewn" (as Molière put it) into the plot. The dances were never gratuitous *divertissements* but grew instead out of the plot–they were part of the action. (Homans, 2010, p. 35)

The *camédie-ballet* begins as a component of *ballet de cour*, overtime the court ballet is completely usurped by this newly streamlined ballet with a plot. A practical side bonus of this new format: weaving of music, story, and dance allows for costume changes and set up of theatrical components (Homans, 2010). The next leap closer to modern-day ballet is taken by the French ballet master Jean-Georges Noverre (1727-1810). *Ballet d'action*, with its inclusion of naturalistic pantomime; and stripping away of courtly manners and dress brings ballet to the fore as a standalone artform.

Definition: Divertissments

Akin to character/folk dances, divertissments are dances that are enjoyable to watch but don't always further the plot.

Jean-Georges Noverre (1727-1810)

Composing eighty ballets and twenty-four *opéra-ballets*, ballet master, and author of *Lettres sur la danse et sur les ballets* Noverre is a self-appointed evaluator of dancing. Similar to the paring down of sets and costumes to be seen in the Neoclassical era of ballet, Noverre takes a bold stance of moving away from satisfying the superfluous whims of the aristocracy and move

toward exploring misfortune and quagmires (Homans, 2010, p.73). Though unable to untangle himself from ballet steps and poses reflecting royal etiquette, Noverre does push ballet to stand apart from song, theatre, and music and embrace visual cues understood at our human core. *Ballet d'action* pulls from ballet, pantomime, and living tableaux (a slide show of images) to communicate complex storylines.

Women Dancing, Part II

Françoise Prévost (1680-1741)



Figure 2.10 Françoise Prévost as a Bacchante

(https://commons.wikimedia.org/w/index.php?title=File:Jean_Raoux_-_Mademoiselle_Pr%C3%A9vost_as_a_Bacchante.jpg&oldid=767666881)

On the heels of Mademoiselle de La Fontaine, Prèvost is an outstanding ballerina, dancing with the Paris Opéra for thirty years. Cass (1993) describes Prèvost as "the foremost prima ballerina of her day, widely admired for lightness and expressive elegance" (p. 85). Homans adds details of Prèvost's daring skill and ability to move audiences with her pantomime "... her naked face and expressive gestures apparently brought a shocking intimacy and emotional depth to her otherwise formal presentation" (2010, p. 61). Prévost goes on to instruct many of the up-and-coming ballerinas of the 1700s.

Marie Sallé (1707-1756)



Figure 2.11 Marie Sallé foreground in ballet scene

(https://commons.wikimedia.org/w/index.php?title=File:Mlle._Sall%C3%A9_(NYPL_b12145893-ps_dan_974).jpg&oldid=282431344)

One of the two Maries, Sallé is often pitted against Marie Camargo. These two women, with differing approaches and skills set ballet on course to the cult of the ballerina of the 1800s. Sallé, born to a theatrical family, studies under Prévost and Jean Balon as a teen. Marie Sallé's style is emotionally expressive and sensual, moving ballet away from the traditionally weighted macho forms of the past (Homans, 2010, p.62). Sallé causes quite the stir when she abandons formal court attire (masks and corseted floor-length gowns) for flowing Grecian dresses cut to the ankle. The less restrictive costuming allows Sallé to dance freely and portray emotions naturally. The personal lives of ballerinas are fair game to the press and gossipmongers alike. Though naturally a private person, Sallé's relationship with Rebecca Wick leaves the public whispering about her unorthodox private life (Cass, 1993, p. 88).

Marie Camargo (1710-1770)



Figure 2.12 Marie Camargo in règne de Louis XV, d'après Lancret 1730

(https://commons.wikimedia.org/wiki/

File:Mlle._Camargo,_r%C3%A8gne_de_Louis_XV,_d%27apr%C3%A8s_Lancret_1730_(NYPL_b12147532-1532695).jpg)

The other half of the two Maries, Camargo is born to an Italian music-master father and Spanish mother. Camargo's international parentage imbues her with an alluring stage quality (Cass, 1993). Similar to Sallé, Camargo makes her professional debut before the age of 10 and as a teen studies under Prévost. Though both Sallé and Camargo push to shorten hemlines, Camargo's insistence is purely driven in pursuit of technical expertise. Previous generations perceive virtuosic skills such as jumps and beats (beating the thighs together multiple times mid-jump) as a male specialty. Drawing on her gifts of musicality and athleticism, Marie Camargo pushes the envelope in jumping as a skill for women as well as what was humanly possible– performing the first *entrechat quatre*. As you might imagine, this abbreviated costuming intrigues audiences but brings into question the modesty of ballerinas.

Deep Dive #4: Tights and Shoes

According to Michelle Dursun:

In classical ballet the wearing of tights has origins dating back to the 18 th century. The invention of tights is commonly attributed to a costume designer named Maillot who worked for the Paris Opera Ballet. His invention, though scandalous at the time, liberated dancers' bodies from their traditional heavy and cumbersome costuming. The resulting freedom of movement helped to pave the way for the development and evolution of dance technique, with a growing focus on the intricacies of foot movement and batterie and the increasing athleticism of dancers.

For women, it is believed the first to wear tights was Marie-Anne de Cupis de Camargo in the mid 1700s. Scandalously, Camargo was the first woman to remove the heels from her dance shoes and to raise her skirts from ankle to calf-length. She wore tights to preserve her modesty. (Sourced from: Dance Australia, May 5, 2014).

Setting Up Ballet's Next Era

The people of France make clear their feelings on Louis XVI's reign by sending him to the guillotine. French institutions and conventions are in a state of reevaluation: evolve away from royal ties or be left to history. The artform of ballet is in a state of reconstruction, mirroring the condition of post Revolution France. With courtly etiquette and spectacle figuring so heavily into ballet's DNA, a rebranding– mainly consisting of a distancing from ballet's royal origin story is necessary for ballet to remain a major form of French entertainment and identity. Post-war audiences are ready for change. Courtly affect and the bombastic dancing of men gives way to female performers. With powerful and nuanced performances women prove they can play protagonists in full length productions.

Deep Dive #5: Oldest Ballet in Performance

While Beaujoyeux's Ballet Comique de la Reine (1581) is considered the first real ballet, ballet master Jean Dauberval's (1742-1806) La Fille Mal Gardée (1789) is considered the oldest ballet still in performance.

Takeaway:

Ballet needs to remain porous to not only stay relevant but to evolve for future generations. Though ballet is already pivoting away from the royal courts, this artform needs to find a new identity away from kings and queens. The format of ballet also changes, with ballet assisting in moving forward the plot of narrative stories.

Teaching Exercise

Create an 8-16 count piece of choreography limiting the footwork to ankle-height. Then repeat the choreography up at knee height. Examine the challenges of both versions. Maybe even incorporate a floor-length skirt to fully appreciate the raising of hemlines.

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2.5: The Romantic Ballet (1800s)

Romanticism is a brief artistic movement popularized in Western civilization from the late 18th to the mid-19th century. “Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental” (Britannica, 2023).

Romanticism in ballet spans an even shorter period of time, 1830s-1840s. Characteristics of Romantic ballets include: a fascination with the supernatural, other-worldly women (sylphs, willis, and ghosts) entrapping the hearts of mortal men, and the impossibility of happily ever after. In performance we see women dancing so high up on *relevé* that it appears they are floating, infusing their jumps with quality of *ballon*, as well as the use of flying harnesses. An obsession with the exotic becomes another fixture in Romantic ballets. Stories are set in faraway lands (Scotland, Spain, and the Middle East) featuring gypsy and “oriental” heroines; *divertissements* within these ballets include passionate folk or national dances. Do keep in mind this fascination with the exotic which permeates Romantic ballet casts a long shadow. We are still today dealing with stereotypes and caricatures ingrained as ballet canon. Lastly, as we see ballerinas push their way downstage for starring roles, the male dancer is pulled back to a supporting part (D. Craine and J. Mackrell, 2004).

Chasing Technique: The Romantic Tutu

Ballets of the Romantic era are also called *ballet blanc*s (white ballets), referring to gauzy white dresses with bell-like skirts made popular at this time. These *tutus* reach mid-calf, allowing for greater technique and artistry. In regard to technique, this is an interesting time. There is almost a feedback loop between ballerinas and audiences: women hone their technique raising audiences’ expectations; women render masculine posturing to announce bravura steps passé by moving effortlessly to execute technical feats; ballerinas evolve toe dancing– furthering the illusion of their supernatural performances leaving the crowds wanting more (Cass, 1993).

Women Dancing, Part III

Marie Taglioni (1804-1884)



Figure 2.13 Taglioni dancing *La Sylphide*

(https://commons.wikimedia.org/w/index.php?title=File:Marie_Taglioni_(ballerina).jpg&oldid=663155624)

Ballerina Marie Taglioni is the embodiment of the right person at the right time. Though an unlikely ballet figure, Marie Taglioni takes advantage of family lineage, ballet’s reformation, and a stunt move called toe dancing. Taglioni is born into an Italian

family of performers with an allegiance to the noble French style. In 1821 Marie joins her ballet master father Filippo in Vienna. Upon Marie's arrival, Filippo is dismayed by his daughter's technique. With technique lacking, slumped shoulders, and generally regarded as unattractive Marie and Filippo spend six hours a day for next six months transforming Marie.

Ballet and Marie Taglioni are both in flux. What is ballet with the decline of male bravura style of dance and the absence of royal influence? Marie's answer: to composite a technique with a "strong French aristocratic cast but was tempered and offset by a wilder Italian virtuosity and the difficulties posed by her own irregular proportions" (Homans 2010, p. 142). The final piece of the puzzle is Taglioni's appropriation and refinement of "toe dancing"– a dazzling trick performed by Grotteschi Italian performers. "Although Taglioni did not invent the use of the foot– rising up to, and moving on the very tips of the toes– she did popularize it by the light, floating quality she gave the steps" (Cass, 1993, p.106). At the time, Taglioni considers this stunt move as crude and spends hours refining her ability to effortlessly rise up beyond *relevé* without telegraphing the exertion needed to perform such a feat.

Keep in mind, pointe shoes and pointe technique doesn't exist in the early 1800s. Marie Taglioni performs in shoes comparable to street shoes of the day:

> ...soft satin, they had leather soles and a rounded or square toe, with delicate ribbons attached at the arch that laced up around the ankle; they wore not hard or boxed like today's pointe shoe but soft and round except for a layer of supportive darning sewn underneath the metatarsal and toe (Homans, 2010, p. 140).

Though Taglioni elevates "toe dancing", she is not dancing on the platform of the shoe like ballet dancers of today. Instead, she dances as high as possible on her *demi pointe*; modern-day dancers would know this to be between dancing on the platform of the pointe shoe (see Image 2.15) and a *relevé*.



Figure 2.14 European streetwear shoe of the 1800s

(https://commons.wikimedia.org/w/index.php?title=File:Shoes_MET_CI45.68.69ab_F.jpg&oldid=630413113

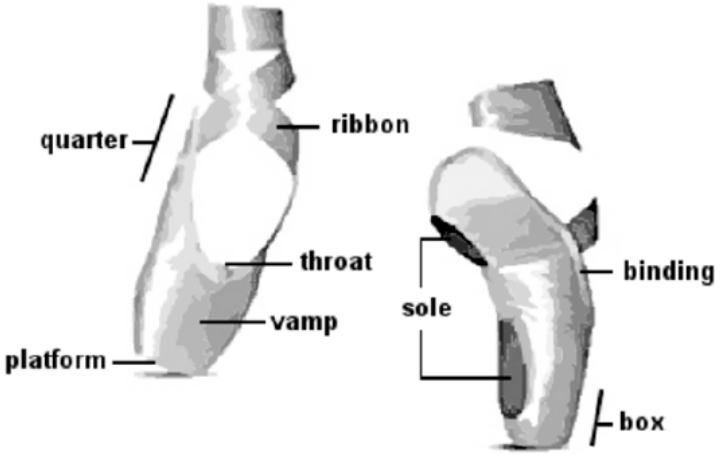


Figure 2.15 Contemporary pointe shoe

(https://commons.wikimedia.org/w/index.phpsearch=pointe+shoe+construction&title=Special:MediaSearch&go=Go&type=image)

Deep Dive: Taking a Setback and Creating a Positive

Just like jazz dance legend Bob Fosse, Marie Taglioni camouflages her physical shortcomings by retooling ballet technique. Can you think of other artists (from any discipline) who have taken a perceived shortcoming and flipped that attribute into a career changing asset?

Fanny Elssler (1810-1887)



Figure 2.16 Fanny Elssler in *La Cachucha* (1836)

(https://commons.wikimedia.org/w/index.php?title=File:Elssler_Cachucha.jpg&oldid=481966348)

With upbringing and training in Vienna, Elssler is deliberately pitted against Taglioni to maintain public interest in ballet. While Taglioni capitalizes on the Romantic era's infatuation with the ethereal, Elssler occupies the other side of the coin: earthly exoticism (Cass, 1993, p. 119). Elssler's acting ability paired with character dances– specifically her Spanish *cachucha*– enchants audiences and helps her to stand out from the crowded field of Romantic ballerinas (Cass, 1993, p. 120).

Carlotta Grisi (1819-1899)



Figure 2.17 Carlotta Grisi performing in Giselle, 1841

(https://commons.wikimedia.org/w/index.php?title=File:Giselle_-Carlotta_Grisi_-1841_-1.jpg&oldid=629441447)

Italian born and trained, Grisi is the perfect blend of Elssler's earthbound performance quality and Taglioni's other-worldly technical ability. "The central axis of *Giselle* lay in the three related Romantic obsessions–madness, the waltz, and an idealized Christian and medieval past" (Homans, 2010, p. 167). This mix of Romantic era characteristics and Grisi's natural attributes are put on display when Grisi originates the role of *Giselle*.

Notable Romantic Ballets



Figure 2.18 Ballet of the Nuns

(https://commons.wikimedia.org/w/index.php?title=File:Meyerbeer_RobertDiableCiceri.jpg&oldid=763851302)



Figure 2.19 La Sylphide

(https://commons.wikimedia.org/w/index.php?title=File:La_Sylphide_de_G._L%C3%A9paulle_(Petit_Palais,_Paris)_(48654608647).jpg&oldid=615687276)



Figure 2.20 Giselle

(https://commons.wikimedia.org/w/index.php?title=File:Nathalie_Fitzjames_and_Auguste_Mabille_in_Giselle.jpg&oldid=673823794)



Figure 2.21 Pas de Quatre

(https://commons.wikimedia.org/w/index.php?title=File:Pas_de_quatre1845.jpg&oldid=504749784)



Figure 2.22 Coppélia

(https://commons.wikimedia.org/w/index.php?title=File:BosacchiCopp%C3%A9lia.jpg&oldid=489138418)

Cult of the Ballerina

While the fervor surrounding ballerinas of this era burns white hot, this level of intensity is unsustainable. Scholars have a handful of theories as to why the cult following of ballerinas and their starring roles fall out of favor with audiences.

- Just like clothing trends fading in and out of style (think 1990s fashions having a resurgence in the 2020s) we see the pendulum swing from centuries of unrivaled male dancers to ballerinas dominating the stage, only to swing toward a more balanced partnership between the ***danseur*** and the ballerina in Classical ballets.
- Since live theatre is the main form of entertainment, the public has an unquenchable thirst for new content. With so many theatres open to the public it is difficult to maintain both high quality performers and create quality content. These downturns on stage also encourage seedy dealings and prostitution backstage.
- Society is pivoting away from Romanticism's obsession with emotion (from the rational thought of the Renaissance to the

self-indulgence of the Romantic era to practical concerns of the Industrial Revolution).
- Additionally, there are a series of conflicts both abroad: the American Civil war in 1865; and on the European continent: the Franco-Prussian war in 1870 and the Russian Revolution in 1917 (California Ballet, 2010).

Definition: Danseur

A male ballet dancer.

Deep Dive: Who's Performing Ballet and Why

Though male dancers are mostly relegated to character roles in Romantic ballets (think Dr Coppélius in Coppélia) there are still male characters on stage. There are many instances of women performing en travesti in ballets. For example, Thérèse Elssler, partners her younger sister Fanny Elssler. Men aren't completely banished from ballet. There are enclaves throughout Europe (Italy, Denmark, and Russia) continuing to feature and develop male dancing. Some names should be familiar: Paul Taglioni (1808-1884), Jules Perrot (1810-18920), and Arthur Saint-Léon (1821-1870).

Takeaway:

This brief and highly specific period in ballet history is directly shaped by post-war attitudes and the romantic literary movement. Can you think of another instance when something is so thoroughly changed by outside forces?

Teaching Exercise

In small groups take a nursery rhyme and turn it into a romantic style ballet. Decide on three ballet steps you will use within your mini ballet. Will you need to change the plot to keep your ballet in the romantic style?

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2.6: The Classical Ballet

When thinking about classical ballet in relation to romantic ballet try picturing an egg. Classical ballet is the egg white and romantic ballet is the egg yolk– with the romantic ballet era existing within classical ballet. There are some overlapping characteristics, but there are enough distinctions (just like the egg yolk possessing a different color and cooking properties) to acknowledge the eras as separate. With the Industrial Revolution as backdrop to classical ballet we see the audience's want of distraction. Similar to the Medieval era peasants using dance as a coping mechanism for their daily hardships, so too the farmhands and factory workers of the Industrial Revolution are in search of escape. In response to public need for diversion, classical ballets rely heavily on fairy tales–weaving dramatic stories with elements of history, realism, fantasy, and spectacle. To facilitate the telling of fairy tales, ballets become evening-long events featuring ballet, pantomime, character dance, and *grand pas de deux*. Composers are now commissioned to create music specifically for the ballet, usually comprised of 3-4 Acts. Music isn't the only thing tailor made for each ballet; all components of the production (choreography, costumes, sets, and music) working in concert to support the story ballet. On stage, classical ballets present male dancers with soaring leaps, gravity defying jumps with beats, and multiple turns. Ballerinas are seen balancing *sur la pointe*, executing multiples turns, as well as rapid and intricate footwork. To accommodate technical demands, the classical tutu rises to above the knee. According to Caroline Hamilton's 2020 *Pointe Magazine* article, "this new, shorter costume allowed more of the legs to be visible, drawing attention to new styles of footwork, *petit allégro* and turns."



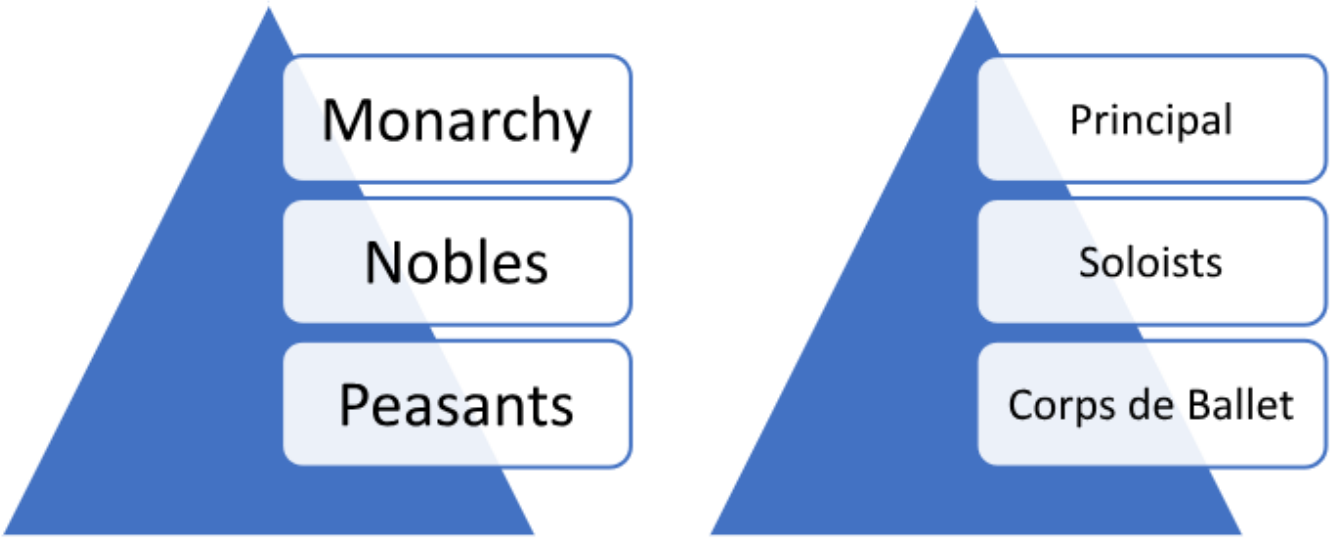
Figure 2.23 Example of Classical tutu

(https://commons.wikimedia.org/w/index.php?title=File:Rosita_Mauri_(NYPL_b16796538-5236171).jpg&oldid=534646716)

***Grand pas de Deux* break down:**

Entrée	Adagio	Danseur's Solo	Ballerina's Solo	Coda
•An introduction •Danseur and ballerina enter/take the stage	•A graceful and elaborate partnering section between the danseur and ballerina	•A showcase of the technical skills including acrobatic leaps and turns	•A showcase of the technical skills including leaps, turns, and pointe work	•A summarization and conclusion of the four previous parts to the grand pas de deux

Ballet company hierarchy resembles social hierarchy:



Major player

*Remember, there is overlap of dancers and dance masters/choreographers with the Romantic era ballets.

Marius Petipa (1818-1910)

Journeyman dancer to dance master/choreographer turned steward of classical ballet; Marius Petipa begins his career as a relatively undistinguished dancer from a prominent French dancing family. Studying under his father Jean Antoine Petipa and Auguste Vestris (a member of another dynastic ballet family dating back to the 1700s) Marius slowly climbs the ranks in Russia. "He brought with him the superior technique of French and Italian schools and married it to the grandeur of and nobility of Tsarist Russia... It was through Petipa's efforts that the Russian Imperial ballet became pre-eminent in the world in the latter part of the 19th century" (D. Craine and J. Mackrell, 2004, p. 368). With his solo works (ex: *La Bayadère* (1877) and *The Sleeping Beauty* (1889)) and collaborations with Lev Ivanov (*The Nutcracker* (1892) and *Swan Lake* (1895)) not only defining the classical era but ballet as a whole. "Under Petipa's stewardship, the entire axis of classical ballet had shifted. For two centuries, the art form had been quintessentially French. No more: from this point forth, classical ballet would be Russian" (Homans, 2010, p. 288).

Deep Dive: Creative Success Later in Life

Marius Petipa is nearly 60 years old when he cracks open his choreographic voice with La Bayadère in 1877. Can you think of any artists who found their artistic voice later in life?

Notable Classical Ballets



Figure 2.24 Swan Lake

(https://commons.wikimedia.org/w/index.php?title=File:Swanlakepreograjenskaya.jpg&oldid=72587290)



Figure 2.25 The Sleeping Beauty

(https://commons.wikimedia.org/w/index.php?title=File:Sleeping_beauty_cast.jpg&oldid=447251377)



Figure 2.26 The Nutcracker

(https://commons.wikimedia.org/w/index.php?title=File:Olga_Preobrajnskaya_Legat_-Nutcracker_1.JPG&oldid=731999723)



Figure 2.27 Romeo + Juliet

(https://commons.wikimedia.org/w/index.php?title=File:RIAN_archive_520706_Scene_from_Sergei_Prokofiev%27s_ballet_Romeo_and_Juliet.jpg&oldid=644568571)



Figure 2.28 Cinderella

(https://commons.wikimedia.org/w/index.php?title=File:Cinderella_-Fairy_Godmother_-Maria_Anderson_-1893.jpg&oldid=707663944)

Note

A number of these classical fairy tale ballets had earlier iterations, for example: Luzzi's 1785 production of *Romeo + Juliet*, *Cinderella* by Duport in 1822, and *Swan Lake* is originally choreographed by Julius Reisinger in 1877. The dates listed above are for versions (choreography and/or music) that are still in performance today.

Music and Dance

The relationship between music and dance resembles that of two sides of a family tree coming together every generation for a family reunion. The classical era of ballet is no exception, with music intrinsically tied to dance.

- Pyotr Ilyich Tchaikovsky (1840-1893) contributes three mighty works to classical ballet canon: Swan Lake (1877), The Sleeping Beauty (1889), and The Nutcracker (1892).
- Igor Stravinsky (1882- 1971) composes twelve distinct works for ballet over a span of forty years.
  - The Firebird (1910)
  - Petrushka (1911)
  - The Rite of Spring (1913)
  - Les Noces (1914-1923)
  - Pulcinella (1920)
  - Apollo (1927)
  - The Fairy's Kiss (1928)
  - Jeu de Cartes (1936)
  - Circus Polka (1942)
  - Scènes de ballet (1944)
  - Orpheus (1947)
  - Agon (1953-1957)
- Sergei Prokofiev (1891-1953) championed by ballet impresario Sergei Diaghilev (see entry below) composes Chout: The Tale of the Buffoon (1921), Le pas d'acier (1927), The Prodigal Son (1929), and On the Dnieper (1932) for Diaghilev's ballet company Ballets Russes. Returning to Moscow in 1936, Prokofiev composes his great masterpieces Romeo and Juliet (1938), Cinderella (1945), and The Stone Flower (1954).

Takeaway:

Popularized by French sociologist Émile Durkheim in his influential 1897 book Suicide, anomie is a condition within society or individual experiencing an "instability resulting from a breakdown of standards and values or from a lack of purpose or ideals" (Britannica, 2020). Art usually provides respite from hardships of daily life. In this instance, fairy tales are incorporated into ballets to distract from the oppressive Industrial Revolution and the societal disconnectedness.

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2.7: Dance in the 20th Century- Diaghilev and The Ballet Russes

Diaghilev and 20th Century Dance

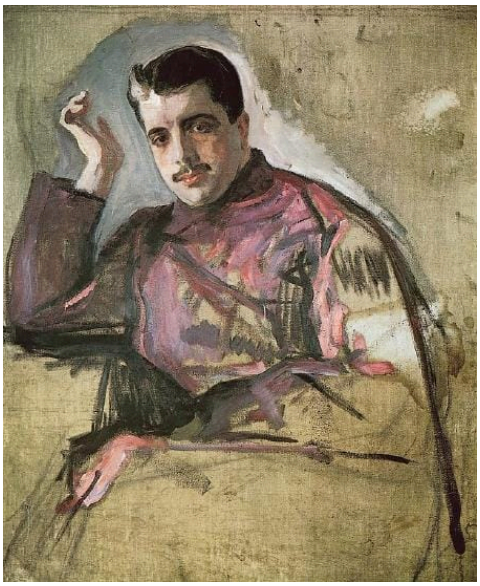


Figure 2.29 Portrait of Sergei Diaghilev

(https://nn.m.Wikipedia.org/wiki/Fil:Sergej_Diaghilev_(1872-1929)_ritratto_da_Valentin_Aleksandrovich_Serov.jpg)

Sergei Diaghilev (1872-1929) is the catalyst and springboard for collaborative ballet works of the 1900s. Another example of right place and right time; Diaghilev's upbringing and passion for sharing Russian arts with Europe (and later, the world) coincides with the modernism movement. This confluence of time and place sees Diaghilev as ***impresario*** of the Russian dance troupe *Ballets Russes*.

Born in Russia and "raised in the cultivated world of the Imperial elite [Diaghilev's family was] literary, musical, and politically progressive" (Homans, 2010, p. 295). Diaghilev straddles many worlds– born at the tail end of the 1800s and witnesses the end of Russian Imperialism coinciding with the modernism era; a country upbringing only to move one thousand miles to the second largest city in Russia, St. Petersburg; appreciation of the courtly arts of Imperial Russia while simultaneously drawn to Russian arts and crafts movement; and while his rank in society afford some protections, Diaghilev is a homosexual man living at the turn of the century.

In addition to his upbringing, the people, concepts, and art movements Diaghilev encounters (along with his failures) give rise to his influential Ballets Russes. Upon moving to St. Petersburg Diaghilev quickly falls into a close-knit friend group which include artists Alexander Benois and Léon Bakst. Many of this cohort figure heavily in the development of the *Ballets Russes*. German composer Richard Wagner's application of ***Gesamtkunstwerk***– total artwork, influences the who, what, and how of Diaghilev's company. While Russian ballets are already performed to commissioned musical compositions, Diaghilev goes further by fostering collaboration between scenic design and costuming alongside music and choreography to create a completely new world on stage.

Diaghilev's fundamental understanding of classical art puts him in the position of taking the core elements of (Russian) ballet and applying the lens of **modernism**– maintaining ballet's relevance in art and society. Similar to the social reevaluation and changes in world views leading to the Renaissance, the questioning and challenging of classical art; and world events brings about a total rethinking in regard to realism, religion, color palette, and materials. The modern art movement explores individualism and absurdity; jumping with both feet into experimentation (Kuiper, 2023). A failed restaging of the French ballet *Sylvia* in 1901 sets Diaghilev into motion. The *Sylvia faux pas* precipitates Diaghilev's dismissal from the Imperial Theaters, leaving Diaghilev to pivot– curating a successful Russian portrait exhibition in 1905, leading to an auspicious 1906 exhibition of Russian art and

music in Paris. In 1909, with music and opera proving too expensive to produce in Paris, Diaghilev hastily assembles a ballet troupe comprised of Maryinsky Theater standouts. This assemblage of Russian ballet stars and Russian ballet is not only be the hit of the season in Paris but brings into focus Diaghilev's dream of transmitting Russian art across Europe. With dancers Fokine, Pavlova, and Nijinsky having cut ties with the Maryinsky; artist friends Benois and Bakst onboard; and an enthusiastic audience in Paris; Ballets Russes comes to be in 1911 (Homans, 2010).

Definition: Gesamtkunstwerk

Total artwork. A German concept where different artforms are woven together to create a single work of art.

Definition: Impresario

An organizer and oftentimes financier of plays, operas, ballets, etcs.

Definition: Modernism

... refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life. Building on late nineteenth-century precedents, artists around the world used new imagery, materials, and techniques to create artworks that they felt better reflected the realities and hopes of modern societies. (tate.org, (n.d.))

Deep Dive #1: From Setback to Success

Diaghilev's first foray into ballet leaves him out of a job but sets him on a path to leave a lasting mark on the ballet world. Can you think of other artists or your own personal experience where a setback leads to a bigger opportunity?

Deep Dive #2: From France, to Russia, and Back Again

French dancer and choreographer Charles-Louis Didelot (1767-1837) facilitates the development of Russia's ballet pipeline of dancing school through professional dancer as well as cultivating distinctly Russian ballets. Less than 100 years later, Diaghilev brings a revitalized and expressly Russian ballet back to France.

Ballets Russes



Figure 2.30 Vaslav Nijinsky + Vera Fokina in Schéhérazade, 1914

(https://commons.wikimedia.org/w/index.php?title=File:Fokine.jpg&oldid=509958456.)

The *Ballets Russes* dance company is always moving, adapting, and evolving. With Sergei Diaghilev as *impresario,* the *Ballets Russes* pushes the boundaries of ballet and pushes the boundaries of modernist audiences.

Building off of the German concept of total artwork and filtering through a modernist prism, the Ballets Russes attracts a diverse following by offering a mixed bill program. Phasing out 3 and 4 Act ballets for one Act stories allows for the program to contain a variety of ballets– in one evening audiences can see an homage to romantic ballet with Fokine's *Les Sylphide* followed by a completely modern ballet like Nijinsky's *L'après-midi d'un faune* (1912). On top of appealing to a wider range of audiences, the mixed bill program cuts down on costs of costuming, sets, and props associated with larger productions. With the near constant threat of bankruptcy, the Ballets Russes needs to remain nimble to stay on tour and stay afloat.

And though the *Ballets Russes* never performs in Russia (to the point where Diaghilev is no longer welcome to return to Russia), the dancers, choreographers, source material, and distinctly Russian style of dancing remains faithfully fundamental to the company. Under Diaghilev's stewardship, Russian dancers and choreographers circulate in and out of the company. Many noted dancers go on to leave their own choreographic mark in ballet history. Many of the ballets made famous at this time directly reflect Russian culture. For example: Fokine's *Petrushka* (1911), is based off of a Russian version of commedia dell'arte's Harlequin (D. Craine and J. Mackrell, 2004); and Nijinska's *Les Noces* (1923) is an examination of a peasant matrimonial rite.

Deep Dive #1: Diaghilev- a Stateless Exile

Diaghilev is a complex person existing in many spheres. A privileged upbringing in the countryside contrasts his outsider status in metropolitan high society. An education in and appreciation of classical and Imperial arts (most notably ballet) provides Diaghilev entrée to the conservative Imperial court- with that conservatism coming in direct conflict with Diaghilev being openly gay. Luke Jennings writes,

> Diaghilev was also homosexual, which by the early 20th century opened as many doors as it closed…
> That Diaghilev didn't bother to conceal the affair [with Nijinsky] infuriated socially conservative elements in the city, and in 1911 led to the withdrawal of the tsar's financial support of the Ballets Russes, and Diaghilev's permanent departure from Russia. (2010)

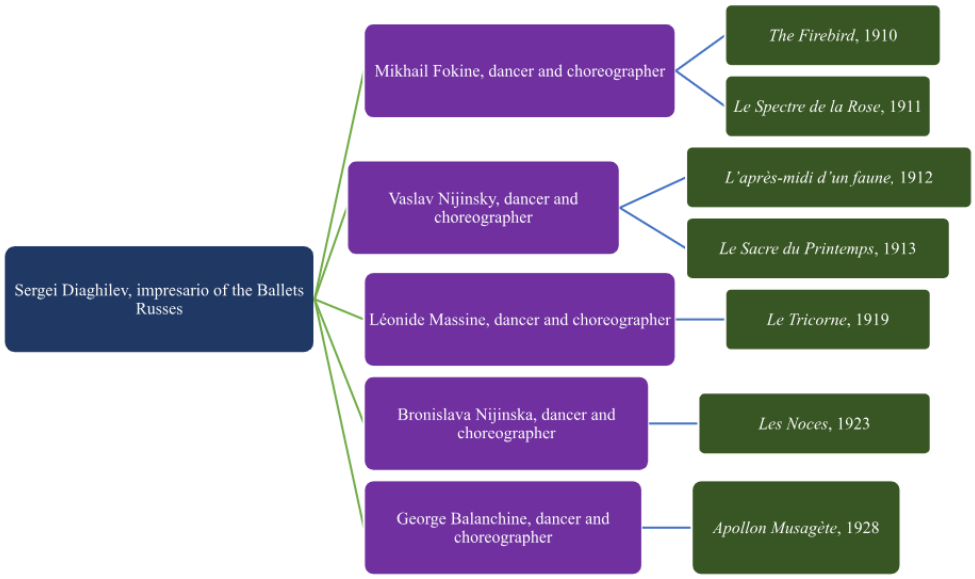


Chart Insert #1: Snapshot of notable dancers/choreographers of the Ballets Russes and their pieces.

Not everything is smooth sailing for Diaghilev's Ballets Russes. By 1913 adversarial feelings toward Russia, Diaghilev, and Nijinsky have infiltrated Paris. These sentiments coupled with Stravinsky's dissonant score for Nijinsky's primitive *Le Sacre du Printemps* (1913) leads a riotous response by the audience. Another problematic pattern is Diaghilev's penchant for taking company members as lovers. Both Nijinsky and Massine cycle through the company as dancers; under Diaghilev's mentorship are promoted to choreographer; and both ending their affairs with Diaghilev by marrying women. And in a misstep reminiscent of Diaghilev's restaging of *Sylvia* twenty years previously– the 1921 remounting of Petipa's *The Sleeping Princess* sees the Ballets Russes banned from performing in England for three years and precipitates the company's move to Monte Carlo.



Figure 2.31 The Sleeping Princess

(https://commons.wikimedia.org/w/index.php?title=File:Lydia_Lopokova_as_Aurora_in_The_Sleeping_Beauty.jpg&oldid=589545984)

There are also hard times that are completely out of Diaghilev's control. World War I and the subsequent fall of a number of European empires sends a pared down *Ballet Russes* to tour America. Diaghilev's death in 1929 proves to be a profound blow to the company. Over the next couple of decades, the Ballets Russes change hands, change names, and divide into two companies. Though the two companies attempt to differentiate from one another, many of the dancers and choreographers switch back and forth between companies when frustrations run high.

Deep Dive #2: The Many Iterations of the Ballets Russes

Following Diaghilev's death in 1929, the Ballets Russes de Monte Carlo re-form with Wassily de Basil and René Blum in the lead. Tensions lead to Blum, Massine, and a handful of dancers splintering off to form the Ballet Russe de Monte Carlo. Legal battles between the two companies force de Basil's company to rebrand as Colonel de Basil's Ballets Russes and later the Original Ballet Russe.

Transnational Artform

Throughout this chapter we see dance masters, choreographers, and dancers tour across boarders as well as build lives in new countries. Each tour and relocation creates an opportunity for ballet to impact a new country/culture as well as have ballet be influenced by diverse ways of life. Here, we see the *Ballet Russes* introduce ballet to countries and continents by touring around the globe.

Within a generation America goes from a country of enthusiastic audiences without formal ballet schools or professional ballet companies to a country with schools and companies on both coasts, and a hunger for American ballet. Within a span of two years Adolph Bolm in San Francisco, CA, and George Balanchine in New York City (both with ties to Diaghilev's *Ballets Russes*) establish ballet schools to feed into their professional ballet companies. Bolm's *San Francisco Ballet*, established in 1933 has the distinction of being America's first professional ballet company.

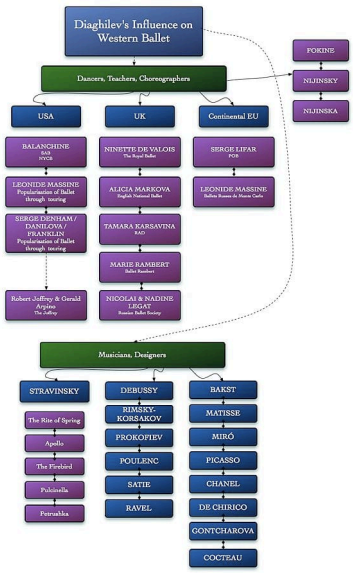


Figure 2.32 The many iterations of the *Ballet Russes* on tour: Europe, England, North America, South America**, and** Australia

(https://commons.wikimedia.org/w/index.php?title=File:Diaghilev1.jpg&oldid=692452055)

Deep Dive #3: The Modern-day Pointe Shoe

Anna Pavlova's 1910 company tour to America sets into motion the production of the first international pointe show brand. Pavlova collaborates with the Metropolitan Opera shoemaker Salvatore Capezio (capezio.com, 2023). Does that name ring a bell?

Takeaways:

- Ballet falls out of fashion in Paris and other metropolitan cities. Working independently, artists and dancers from Russia and Denmark save ballet from disappearing to history.
- Collaboration between artistic departments (choreography, music, costuming, sets) transforms ballet into a more cohesive product.

- Touring companies, like the Ballets Russes, spread the seeds of ballet on an

Teaching Exercise

Select three ballets, each under 40 minutes to create your own mixed bill program. Be prepared to explain why your choices make for the perfect night at the theatre.

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2.8: Neoclassical Ballet

Everything old is new again (and again). This revisiting of classicism is imbued with modernist sensibilities and an ever-evolving ballet technique. After two World Wars, society is changing in many ways. People are feeling expendable (due to the expansion of capitalism and casualties war) and fairy tales are no longer providing the escape it once afforded. From the turn of the century on through George Balanchine's early years directing the New York City Ballet, modern dance impacts the world of concert dance. Both styles use symphonic music over the 3-4 Act ballet musical structure– supporting the mixed bill model; an exploration of Greek stories and characters with a focus on psychology; and dances completely devoid of plot with focus placed on choreography complementing or providing physical representation to the musical composition.

Most often associated with choreographer George Balanchine, neoclassical ballets are known for their minimalist costuming and set design. This sleek sophisticated style allowing technique, choreography, and abstract storylines to shine through. With dance and music once again working in tandem, Balanchine pushes boundaries of technique and the speed of dance. There are even instances of neoclassical ballets performed without pointe shoes.



Figure 2.33 *Concerto Barocco*

(https://commons.wikimedia.org/w/index.php?title=File:Concerto_Barocco,_choreografia_George_Balanchine,_Polski_Balet_Narodowy,_fot._Ewa_Krasucka_TW-ON.jpg&oldid=565575830)



Figure 2.34 *The Four Temperaments*

(https://commons.wikimedia.org/w/index.phptitle=File:KC_Ballet_swKCB052015W_0365_(17435127291).jpg&oldid=718530299)

*Note the use of rehearsal clothing as costuming– minimizing the barriers/distractions between the audience and the dance.

Deep Dive #1: Neoclassical Ballets and Major Players

Check out Balanchine's Apollo (1928), Concerto Barocco, (1941), and Agon, (1957). Other noted choreographers of this time include Frederick Ashton, Kenneth MacMillan, Jerome Robbins, and Anthony Tudor.

Deep Dive #2: The Leotard

Caroline Hamilton delves into the emergence of the ballet leotard:
In the 1960 s, the leotard became more common as practice wear. The leotard was created by 19th-century French acrobat Jules Léotard. Up until the 1960s, leotards were worn mainly by circus performers and gymnasts.
...The 1960s saw the invention of a stretch fabric that would not bag and lose shape. Spandex, known under the brand name Lycra, was patented in 1958 and released to the public in 1961. It was initially used in the underwear industry but eventually made its way into dancewear, revolutionizing first practice wear and then stage costumes. (September 2020)

Takeaways:

Neoclassical ballet, in concert with the modern art movement, takes a huge swing away from the ornate trappings of classicism. The stripping away of voluminous costumes and elaborate set pieces provides access to highly refined technical dancing.

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2.9: Postmodern/Contemporary Ballet

Sally Banes' description of postmodern ballet in *Pointe of Departure* paints an artistic movement where almost everything is fair game; with a collage of movement styles and music choices used alongside irony.

If the 1960s prized speaking directly, the eighties are an age of irony. Quotation marks surround everything; originality becomes a matter of quoting differently, of wearing tuxedoes and tennis shoes. Call it pastiche. It is the aesthetic of postmodernism. An about-face from modernism's "tradition of the new," it at the same time represents an extension of the collage techniques beloved of the modernist avant-garde. No less than in the other arts, this nostalgic eclecticism has swept through the contemporary dance scene. And nowhere has it more strangely- or more revealingly- expressed itself than in the current invasion of avant-garde choreographers into that bastion of choreographic conservatism, the ballet stage (1994, p. 290).

This new dance is the next chapter of modern dance– including pedestrian movements and task-oriented gestures, improvisation, chance, and a buffet of dance styles. And in a pivot from the establishment, some companies admit laypeople (without formal dance training) as professional dancers. In amongst the irreverence, irony, and rejection of hierarchy, dance moves away from universal truths... pulling away from the Greek tragedies which assume a commonality with "the everyman", instead looking to stories of the individual experience.

Ballet's take on postmodernism is to double down on the mixed bill program of Diaghilev's era, now known as the triple bill (and if we really think about it, the mixed bill is a condensed version of an evening's entertainments of the Renaissance era). Comprised of three pieces, each 20-40 minutes in length, the triple bill might feature music by a single composer or a sampling of choreographers and composers representing highlights of the 20th century. American choreographer Twyla Tharp's collaboration with *The Joffrey Ballet*, *Deuce Coup* (1973) sees the presentation of ballet to popular music of the day (The Beach Boys) plus choreography weaving traditional ballet steps with contemporary social dances (Twyla Tharp Foundation, 2023).

Deep Dive: Company Hierarchy

This era of new dance rejects the hierarchal company structure- new companies opt for an egalitarian company structure with all members on an equal footing. No longer do we see the many members who make up the body of the company support the handful of soloists and even fewer principal dancers.

Choreographers, Companies, and Pieces

Twyla Tharp

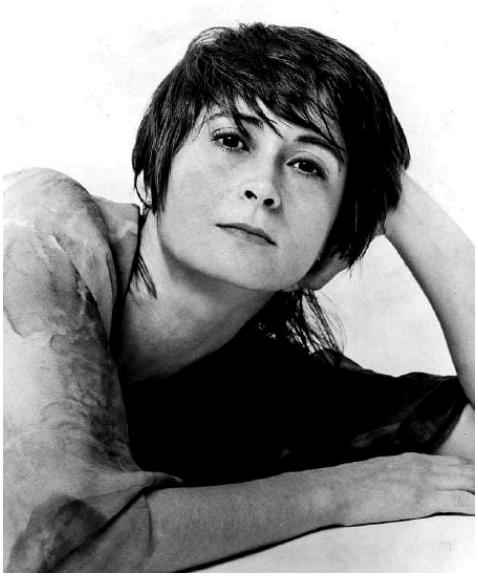


Figure 2.35 American choreographer Twyla Tharp

(https://commons.wikimedia.org/w/index.php?title=File:Twyla_Tharp_-_1981.jpg&oldid=700454516)

Twyla Tharp's *Deuce Coup*–a collaboration between *The Joffrey Ballet*, Tharp's company Twyla Tharp Dance, and live tagging by graffiti artists gives permission to companies and choreographers of the day to explore and expand the realm of ballet. "By combining different forms of movement – such as jazz, ballet, boxing and inventions of her own making – Ms. Tharp's work expands the boundaries of ballet and modern dance" (Twyla Tharp Foundation, 2023, para. 2). Tharp's 1971 *Eight Jelly Rolls* becomes a seminal work in the history of American dance– combining elements from classical ballet, jazz, tap, athletics, hip-hop, performed to music by Jelly Roll Morton (PBS.org, 2021).

William Forsythe



Figure 2.36 William Forsythe's The Vertiginous Thrill of Exactitude

(https://commons.wikimedia.org/w/index.php?title=File:4726-_008_-%C2%AE_A_Bofill_(25464967025).jpg&oldid=777293255)

Making a name for himself as resident choreographer for Stuttgart Ballet in 1976, American born dancer and choreographer William Forsythe spends the next seven years creating "...new works for the Stuttgart ensemble and ballet companies in Munich,

The Hague, London, Basel, Berlin, Frankfurt am Main, Paris, New York, and San Francisco. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt, where he created works such as *Artifact* (1984), *Impressing the Czar* (1988), *Limb's Theorem* (1990), *The Loss of Small Detail* (1991), *A L I E / N A(C)TION* (1992), *Eidos:Telos* (1995), *Endless House* (1999), *Kammer/Kammer* (2000), and *Decreation* (2003)" (williamforsythe.com, n.d., para. 2). Forsythe's most noted work is 1987's *In the Middle, Somewhat Elevated* created for the Paris Opera Ballet.

Jiří Kylián



Figure 2.37 Jiří Kylián's Petit Mort

(https://commons.wikimedia.org/w/index.php?title=File:BDP20923KCB1_(26408942627).jpg&oldid=686443895)

Born in Czechoslovakia in 1947, Jiří Kylián's ballet education takes him to Prague and London, landing him at the Stuttgart Ballet in Germany. Here Kylián makes his choreographic debut with *Paradox* (1970).

After having made three ballets for Nederlands Dans Theater, *Viewers, Stoolgame* and *La Cathédrale Engloutie*, he became artistic director of the company in 1975. In 1978 he put *Nederlands Dans Theater* on the international map with *Sinfonietta*. That same year, together with Carel Birnie, he founded *Nederlands Dans Theater II*, which served as a bridge between school and professional company life and was meant to give young dancers the opportunity to develop their skills and talents and to function as a breeding ground for young talent. He also initiated *Nederlands Dans Theater III* in 1991, the company for older dancers, above forty years of age. This three-dimensional structure was unique in the world of dance. After an extraordinary record of service, Kylián handed over the artistic leadership in 1999, but remained associated to the dance company as house choreographer until December 2009. Jiří Kylián has created nearly 100 works of which many are performed all over the world. Kylián has not only made works for *Nederlands Dans Theater*, but also for the *Stuttgart Ballet*, the *Paris Opéra Ballet*, Bayerisches Staatsoper Münich, Swedish television, and the *Tokyo Ballet* (American Ballet Theatre, 2023, para. 1).

Alonzo King's LINES Ballet

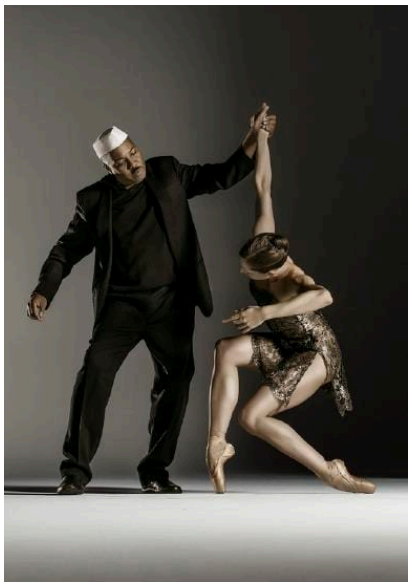


Figure 2.38 Alonzo King with dance company member

(https://commons.wikimedia.org/w/index.php?title=File:Alonzo_King_.tif&oldid=577117885)

Founded by Alonzo King and Robert Rosenwasser in 1982, *Alonzo King's LINES Ballet* is a globally renowned contemporary dance company based out of San Francisco, CA. Collaborating with a wide range of international artists over many disciplines, *Alonzo King's LINES Ballet* creates "performances that alter the way we look at ballet today. Its unique artistic vision adheres to the classical form—the linear, mathematical, and geometrical principles that are deeply rooted in the pre-existing East-West continuum" (linesballet.org, 2023, para. 1).

Elizabeth Kramer's review of *LINES' Art Songs* and *Sand* in 2017 describes the company's technical prowess as "derived with the rigor of classical ballet but with a fast-paced and exuberant style that included plenty of body-born angles and palatable tension" (2017). In a display of the company's musical spectrum:

> *Art Songs* is choreographed to four pieces of music, including Schumann's *Silent Tears*, Bach's *Erbarme Dich* from the *St. Matthew Passion* and arias by Handel and Purcell, all sung by mezzo-soprano Maya Lahyani... *Sand*,... showed how King's work shares sensibilities associated with jazz. Set to music with tenor saxophonist Charles Lloyd and jazz pianist Jason Moran...the piece consisted of sometimes languid and often free-flowing movement that could match the syrup-like flow of Lloyd's playing (Kramer, 2017).

Complexions Contemporary Ballet



Figure 2.39 Complexions Contemporary Ballet publicity photograph

(https://commons.wikimedia.org/wiki/File:Complexions_Ballet_Photo.jpg)

A contemporary ballet company founded in 1994 by former *Alvin Ailey American Dance Theatre* company members Dwight Rhoden and Desmond Richardson. The company's autobiography highlights their approach and company culture; and how the company both reflects the world and hopes to inspire positive change. With their:

> ...singular approach to reinventing dance through a groundbreaking mix of methods, styles, and cultures. Today, Complexions represents one of the most recognized, diverse, inclusive, and respected performing arts brands in the world...

The company's foremost innovation is that dance should be about removing boundaries, not reinforcing them. Whether it be the limiting traditions of a single style, period, venue, or culture, Complexions transcends them all, creating an open, continually evolving form of dance that reflects the movement of our world—and all its constituent cultures—as an interrelated whole (complexionsdance.org, n.d., para. 5).

An example of *Complexions Contemporary Ballet's* eclectic repertoire is their two-part program *STARDUST: From Bach to Bowie* (2016), set to music by Johann Sebastian Bach– the German composer of the late Baroque period, and David Bowie– English singer-songwriter of the glam rock era.

Takeaways:

Ballet in this era is more accessible due to the push for inclusivity. When everything is fair game (in regard to movement style) and companies move beyond universal truths, diverse dancers are able to share their talents and lived history with previously inaccessible companies and with audiences who previously were alienated from ballet.

Ballet Styles and Schools

Tree rings reveal environmental phenomena, newspapers record events, and the Billboard Top 100 provide snapshots of popular music of the day. Similarly, ballet styles and methods are time capsules of culture, immigration/international influences, and examination. And though these techniques are reflections of countries and their people, ballet today sees styles enjoying a broader reach. You can easily study the Cecchetti Method in Italy, America, or the U.K.

On the compatibility of styles. Each ballet style is its own language. Just like some words carry the same meaning over several languages; ballet enjoys assorted overlapping steps, and the same progression of barre work, center work, and across the floor. And then the differences will show through... the French school's *port de bras* consists of six poses while Vaganova has four. Depending on the studio, *piqué en dehors* can be called step-up turns, step-over turns, and lame duck turns. And you might receive some odd looks performing Cecchetti's third *arabesque* if a Vaganova instructor asks for third *arabesque*.

French School

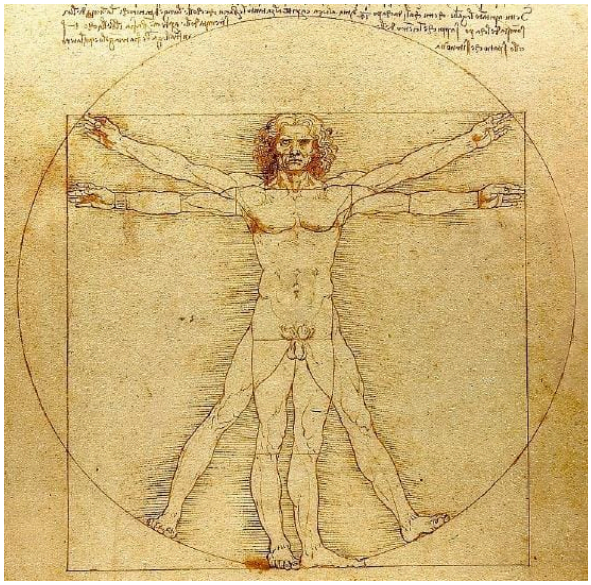


Figure 2.40 Vitruvian Man c. 1490

(https://commons.wikimedia.org/w/index.php?title=File:0_The_Vitruvian_Man_-_by_Leonardo_da_Vinci.jpg&oldid=748941488)

da Vinci's *Vitruvian Man* is a great representation of the Renaissance era: the study of the classics (ancient Roman) coupled with the *humanist* tenet of humans exploring the natural world. This look at the human form and proportions figures heavily into the refinement of ballet technique.



Figure 2.41 Degas capturing ballet dancers behind the scenes

(https://commons.wikimedia.org/w/index.php?title=File:Edgar_Degas_-_Ballet_at_the_Paris_Op%C3%A9ra_-_Google_Art_Project_2.jpg&oldid=727837215)

In 1661 Louis XIV and Pierre Beauchamp establish the first dancing conservatory, Académie Royale de Danse (Grant, 1982, p. 58). The École de Danse de l'Opéra, an associated school is founded in 1713 and is now present day École de Danse du Théâtre National de l'Opéra.

According to Gail Grant (1982), "the French school was known for its elegance and soft, graceful movements rather than technical virtuosity" (p. 58). The examination of the Classics during the Renaissance instills in ballet an "anatomical geometry" (Homans, 2010, p. 48). This mathematical cornerstone is embedded in subsequent ballet methods. Today's French school still sees elegant,

clean lines and a graceful style plus fluidity, technical precision, and fast foot work (petit allegro).

Deep Dive: The Geometry of Dance

The next time you watch ballet check out the geometry of a passé and arabesque. And if you really want a Deep Dive, explore the geometry of attitude derrière in relation to different styles of ballet.

Bournonville Style



Figure 2.42 August Bournonville portrait c. 1828

(https://commons.wikimedia.org/wiki/File:August_Bournonville_(1828_painting).jpg)

August Bournonville (1805-1879), born to noted French dancer and choreographer Antoine Bournonville in Denmark, "would be the most influential Danish choreographer of the 19th century" (D. Craine and J. Mackrell, 2004, p. 78). Performing in Italy and France during ballet's Romantic Era provides Bournonville a keen sense of musicality and ability to use his stocky build as an athletic asset. Returning to the Royal Danish Theatre in Copenhagen (1829) as a guest artist, in one year's time Bournonville is promoted to company member and director. Retiring in 1877, Bournonville leads the Royal Danish Ballet to international acclaim with his uniquely Danish style (D. Craine and J. Mackrell, 2004).

Jennifer Homan's describes Bournonville's style as reflecting "the Vestris school and French ballet circa 1820: the jumps, *pirouettes*, and bravura male technique, the pointed feet and fully extended knees, the open turned-out legs" (2010, p. 189) and the spiraling through the torso and shoulders. Other attributes include clean lines, arms held low (*port de bras* not adding to the momentum of the jump), stream-lined transitions, and in lieu of jumping straight up- dancers bound with an up and over quality. Also, women often mirror the men's choreography with little to no modification.

Cecchetti Method



Figure 2.43 Enrico Cecchetti (seen right) in rehearsal with ballerina Anna Pavlova

(https://commons.wikimedia.org/w/index.php?title=File:Cecchetti_jpg.gif&oldid=454860711)

Enrico Cecchetti (1850-1928) is an Italian premier *danseur* whose touring career leads to Russia's Mariinsky Theatre in St. Petersburg. By 1890 Cecchetti "accepted the position of second ballet master at the Mariinsky Theatre" (Grant, 1982, p. 28). Teaching takes Cecchetti to the Imperial School in Russia, Poland, on tour as private tutor of international ballerina Anna Pavlova, Diaghilev's *Ballet Russes*, England, returning to Italy in 1925. Cecchetti commits his remaining years to instruction and advancing his teaching methods (Grant, 1982, p.28).

According to The Cecchetti Council of America (2022), The Cecchetti Method provides rigorous training built upon "the laws of anatomy". This respect for anatomical mechanics couples with a prescribed lesson plan for each day of the week. Students spend a year perfecting each day's lesson plan. In knowing each combination so thoroughly, this frees the student to dedicate their focus entirely on technique. Students are tested by certified Cecchetti examiners to advance in level. The Cecchetti Method instills balance, poise, strength, elevation, elasticity, and jumps that appear to suspend in the air.

Vaganova

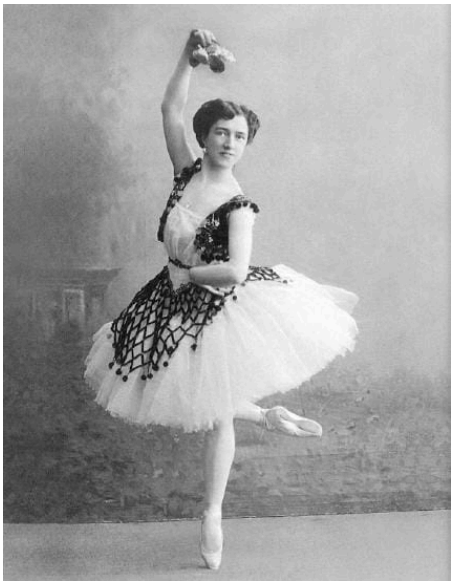


Figure 2.44 Agrippina Vaganova dancing the role of Esmerelda c. 1910

(https://commons.wikimedia.org/w/index.php?title=File:Agrippina_Vaganova_-Esmeralda_1910.jpg&oldid=786428170)

Agrippina Vaganova (1879-1951) is a Soviet dancer, teacher, and ballet director. As relayed by Craine and Mackrell (2000), Vaganova's appreciable command of technique was no match for the crowded field of ballerinas (including Anna Pavlova) and their considerable sway over the Mariinsky Theatre leadership. Retiring in 1916, Vaganova embarks on her most enduring contribution: crafting her own system of ballet. Her teaching credentials include the School of Russian Ballet, the Imperial Theatre School (the Leningrad Ballet School), the Kirov (1917 until her passing in 1951), and artistic director of the *Kirov Ballet* from 1931 to 1937.

In crafting her style Vaganova pulls elements from her international instructors and national culture. Vaganova draws on Marius Petipa's graceful French school style, the athleticism associated with Cecchetti's school, and adds "to them the dramatic soulfulness of the Russian national character" (D. Craine and J. Mackrell, 2000, p. 490). This weaving of styles enhances Vaganova's pioneering concept of integrating all bodily movement starting at the barre. Students are working on completely integrated dance steps (head, arms, feet, etc.) from the onset and not learning one component at a time in building a complete concept (Homans, 2010, p. 355).

Royal Academy of Dance

Founded in 1920, the Royal Academy of Dance (RAD) is the product of internationally renowned dance figures Philip Richardson, Adeline Genée, Tamara Karsavina, Edouard Espinosa, Phyllis Bedells, and Lucia Cormani. Their goal is threefold: distill French, Bournonville, Cecchetti, and Vaganova's practices and methods into one new ballet form, provide teacher-training courses to ensure standards of classical ballet training, and train future generations of dancers in Great Britain (D. Craine and J. Mackrell, 2000, p. 400). This methodology is now taught throughout the world.

RAD is an examination/level-based method with supplementary studies in free movement (a 20th century dance form– a precursor to modern dance) and character dance. Akin to the Vaganova style, RAD students are taught at a slower pace to ensure an attention to detail. In performance expect to see a streamlined classical style paired with inspired lyricism (D. Craine and J. Mackrell, 2000, p. 400).

Balanchine/American



Figure 2.45 Portrait of George Balanchine

(https://commons.wikimedia.org/w/index.php?title=File:G._Balanchine_(young).jpg&oldid=222962654)

George Balanchine (1904-1983) is an ethnic Georgian born in St. Petersburg, Russia. A dancer with superb musical credentials, Balanchine joins the Kirov in 1922. By 1924, his unorthodox tendencies cross paths with Diaghilev's *Ballet Russes*; within a year he is the company's chief choreographer. Lincoln Kirstein's 1933 invitation to America sets the stage for a ballet revolution. Within a year Balanchine opens the School of American Ballet. Following a handful of stops and starts a professional American ballet

company with Balanchine at the helm is inaugurated in 1946- the *New York City Ballet*. With a school cultivating students in Balanchine's style feeding into his company, Balanchine ushers in the era of Neoclassical ballet.

Balanchine's affinity for the uniquely American artforms of jazz and modern dance are woven together with his impressive musicianship and classical Russian ballet training. Characteristics of Balanchine's style include extreme speed, athleticism, very deep plié, opening the hip to achieve a longer *arabesque* line, a long 4th position for *pirouettes*, off-balance positions, and emphasis on long limbs.

Takeaway:

Ballet is a huge family tree, with all styles linked to a singular origin story. Each style is a valid teaching method reflecting cultural history and attributes.

Teaching Exercise

Take a look at the port de bras from two of the schools/styles previously discussed. Examine the similarities and differences.

Ballet Body Type(s)



Figure 2.46 Oil painting of ballerina

(https://commons.wikimedia.org/w/index.php?title=File:017_%27Ballerina%27_18x24_oil_on_linen.jpg&oldid=779904435)

There are certain attributes (and at times, caricatures) about ballet that live in our collective consciousness: pink, girly, pointe shoes, huge tutus, prudish, stuck up, and dedication all come to mind. The physical embodiment of these traits conjures a thin Caucasian woman with long lithe limbs, a short torso, and a small head. Sadly, no amount of training, cross training, or innate talent can change the size of your head or the proportions of your arms, legs, and torso. This concoction of extreme body type and exaggerated tenets of technical ability has created the habitat for self-destruction of female dancers.

Dancers live in their instrument. The constant barrage of critique and criticism can be counterproductive and extinguish the joy of dance. Lily O'Hara's article, *Ballet: A Cursed and Complicated Beauty*, takes a brief look at ballet's evolving obsession with the female body and the perceived ballet body type. This decades-long preoccupation with controlling the female form has created a harsh ecosystem of unattainable perfection.

Eating disorders, body dysmorphia, anxiety, depression, self-doubt, and substance use are just some of the battles that dancers fight daily. These illnesses thrive in environments thick with criticism and a focus on the physique, and they often stem from a distorted notion of hard work. (2023, para. 14)

The professional ballet landscape wasn't always so ruthless. There was a time when noble birthright was the only limiting factor to ballet.

The Physical Form

Revisiting Louis XIV, bodies of the aristocracy were healthy and well looked after. While turn out was becoming a feature of ballet, it certainly wasn't at today's ideal 180°. A great focus being placed on the bearing or manner (teachable traits) which were beneficial at court and in performance.

The introduction of the ballerina and subsequent reincarnations of the ballerina sees the shift to an awareness of the body. As previously discussed, fashion and ballet working hand in glove, push and pull the aesthetics of clothing styles and the bodies wearing them. Dance historian Lynn Garafola notes, "In the 1880s and 1890s, ballerinas were always corseted, with tutus that looked almost like they had bustles in the back. It was very much an hourglass figure" (Henderson, 2021, para. 5). While these corseted bodies were "seemingly weightless and ethereal,

the hallmark of the early ballerina at the time was not extreme thinness. Her soft and supple lines were celebrated, a sign of beauty and femininity" (O'Hara, 2023, para. 9).

The slimming down of the ballerina coincides with The Roaring Twenties and the emergence of the flapper. Recovering from World War I and moving away from antiquated social norms, we see bobbed hairdos, the appearance of the boyish flapper with her shortened column dress (concealing her hips), and the collaboration between fashion houses and ballet companies in Europe.

Power/Control

The focus on the female body and what that body represents sharpens during the Romantic Era. Ballerinas portraying ethereal fairy-women who were "devoted to charting the misty inner worlds of dreams and the imagination" (Homans, 2010, p.170). O'Hara breaks down the cycle of control between the men creating/choreographing the ballets who project onto the ballerinas and the audiences hungry for the stories of unattainable love.

Giselle and *La Sylphide* were centered around female figures that descended into a flurry of madness due to their tortured relationship with a man, or in ballet terms, their *cavalier*. These ballets were written and choreographed by men who attributed their pain and loneliness to the women who wronged them, or who never loved them in return, and the heartache of these men gave us our ballerina—a picture of male fantasy and the source of their temptation—and a way for them to exert their power over women by turning them into characters and putting them under a spotlight. (2023, para. 14)

The Culmination of Power Over the Ballerina Body



Figure 2.47 Ballerina Suzanne Farrell performing with New York City Ballet c. 1965

(https://commons.wikimedia.org/w/index.php?title=File:SuzanneFarrell1965.jpg&oldid=693521965)

George Balanchine propels ballet technique and establishes ballet in America. His methods are born out of his training in Imperial Russia, the precedence of a patriarchal company structure, and an obsession with the female form. The epitome of ballerina is established and pushed to the extreme by Balanchine. Master teacher Gretchen Ward describes the ballet body as:

The ideal female dancer... should stand between 5'2" and 5'8" and weigh 85–115 lbs, with a long neck, small head, small bust, small posterior, slim thighs, long straight legs, and thin ankles, while the ideal male dancer should measure 5'9" to 6'2" and weigh 135–165 lbs, with a long neck, narrow hips, proportionate torso, small posterior, long arms and hands, and no bulky muscles. (Klapper, 2020, p. 231)

Balanchine's physical standards are quickly adopted by companies around the world. Seventy years on, we are reckoning with the standards, methods, and systems having entrenched dancers for generations.

Note

Dance historian Lynn Garafola acknowledges that while men "do experience certain aesthetic pressures, the range of acceptable body types for male ballet dancers has always been broader than that for women, and has continued to widen in recent years. Yet female ballet dancers are still held to drastic standards" (Henderson, 2021, para. 3).

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2.10: Cultural Shifts- Pulling Ballet into the Future

Standards and methods are changing. Companies are now incorporating cross training- methods of strengthening and injury prevention (Fine, 2022, para. 6) and nutritionists to support their dancers as a whole.

Ballet dancers who have been on the receiving end of emotional and physical abuse are starting their own, more progressive ballet companies. An example of this is Maria Caruso. As a student she was informed she would be better suited for modern dance. Not wanting to give up dancing sur la pointe, Caruso was later counseled to get a breast reduction. Caruso founded Pittsburgh's Bodiography Contemporary Ballet.

> ...a company dedicated to showcasing dancers with non-stereotypical ballet bodies. However, as chair of the performing arts department at La Roche University, she knows she can't pretend that students of all body types have the same shot at getting placed in ballet companies. Proportions still matter, and in a field full of type A personalities, dancers who don't have the "perfect" body are often made to feel as though they're simply not working hard enough. (Henderson, 2021, para. 2)

Caruso's redirection is not uncommon. Ballet dancers who don't have the "ballet body" are often told to pivot to modern dance, contemporary dance, or Broadway.

A Message from the Author

As someone who predominately teaches adult recreational ballet students, I am used to new students timidly approaching me after class to tell me they danced as a child or teen. They pause, and I half-jokingly break the ice by asking, "How was ballet ruined for you?" With a look of relief, they proceed to share the (at times brutal) methods inflicted on their minds and bodies. My dancers are not on a pre-professional or professional track, so I have greater leeway when it comes to expectations and rigor. That being said, when a dancer is confronted with limited turn out, a shallow plié, or any number of other impediments, I say the goal is to make ballet look like it is tailor-made for your body– not to contort your body to fit an unnatural aesthetic. A custom-made garment camouflages perceived imperfections; in understanding the intentions supporting the technique you can similarly camouflage physical shortcomings.

Responding to Cultural Shifts- Pulling Ballet into the Future

Sometimes ballet is leading society, and sometimes ballet is slow in responding to social change. Be it integration, representation, doing away with stereotypes, or the Me Too Movement; ballet has lagged in keeping up with the sign of the times.

Starting in drips and drabs, the integration of professional ballet companies slowly gains momentum. Sisters Maria and Marjorie Tallchief are Indigenous Americans of the Osage Nation. In 1946 Maria Tallchief joins the newly established *New York City Ballet* becoming the company's prima ballerina. Marjorie is the first Indigenous American named *première danseuse étoile* in the *Paris Opera Ballet*.

Receiving a full-time dance contract in 1955, Raven Wilkinson is the first African American woman to perform professionally with *Ballet Russe de Monte Carlo* of New York City. Ms. Wilkinson rises to soloist a year later; performing with the company from 1955-1961(Boston Ballet, n.d., para. 5). 1955 also sees Arthur Mitchell transitioning from performing on Broadway to debuting with *New York City Ballet* in George Balanchine's *Western Symphony;* a year later Mitchell is named a principal dancer with the NYCB.

Sadly, even 70 years after these trailblazers broke down barriers we are still counting firsts. Most notably is Misty Copeland. In 2015, "after fourteen years with *American Ballet Theatre*, Misty Copeland [is] promoted to principal dancer becoming the first African American woman ever to hold that position in the company" (Boston Ballet, n.d., para. 18).

Arthur Mitchell and Karel Shook's *Dance Theatre of Harlem* is founded in 1969 in response to the assassination of Martin Luther King Jr. Providing a safe haven to African American ballet dancers in a time of civil unrest– the artists of this time facing racism not only in their everyday lives but also from within the European-centric ballet world. In cultivating African American excellence in ballet, the *Dance Theatre of Harlem's* national and international reach simultaneously broadcasts the company's technical prowess and rightfully assert African Americans' place in ballet canon. Unfortunately, one step forward is often followed by a step or two unwinding the progress made. In creating schools, companies, and organizations on par with the establishment allows the

establishment to carry on with their practice of separate but equal. The pull of integration slowing to drips and drabs.

Deep Dive: Janet Collins

As an African American in the 1930s, Janet Collins is refused entry to local ballet schools. Undeterred, Collins hires a private ballet tutor. By age 15 Collins is auditioning for Leonide Massine, the current director of Ballet Russe de Monte Carlo. To join the company Massine informs Collins she would need to perform in whiteface. Rejecting these terms Collins bides her time. In 1951 Collins goes on to be the first African American premier ballerina in the Metropolitan Opera Ballet (J. Jacolbe, 2019).

Inclusion & Representation



Figure 2.48 Dance Theatre of Harlem in rehearsal

(https://commons.wikimedia.org/w/index.php?title=File:Dance_Theatre_of_Harlem_in_Carr%C3%A9,_repetitie,_Bestanddeelnr_924-7624.jpg&oldid=547178875)



Figure 2.49 Dance Theatre of Harlem in performance

(https://openverse.org/image/addfbe15-30c4-4c9a-9316-22dfee82143f?q=Dance%20theater%20of%20Harlem)

In an often-repeated sentiment– representation matters. Think of the impact of the movies *Black Panther* (2018) and *Crazy Rich Asians* (2018) in pop culture. Up until the 1970s, African American ballet students and ballerinas exist in two worlds, the dress code of European pink tights and shoes incongruous with the natural skin tones of their face, arms, legs, and back.

In 1974 *Dance Theatre of Harlem* company member Llanchie Stevenson persuades Arthur Mitchell to adopt tights and shoes in corresponding flesh-tone hues. In 2018 Freed of London "one of the largest manufacturers of pointe shoes, finally started selling brown and bronze pointe shoes (in addition to pink). 'This isn't about shoes, this is about who belongs in ballet and who doesn't,' said Virginia Johnson, artistic director of the Dance Theatre of Harlem. 'It's a signal that the world is open to you'" (Boston Ballet, n.d., para. 20).

Dance Magazine reported on the swift action dancewear companies took in response to Black Lives Matter protests and signed petitions for inclusivity.

In the wake of Black Lives Matter protests sparked by the killings of Ahmaud Arbery, Breonna Taylor and George Floyd, online pressure brought an ongoing issue with dancewear brands to an inflection point... But in the course of a few days this June, first Bloch, then Russian Pointe, Capezio, Nikolay, Grishko and Suffolk announced a commitment to offering darker hues of tights and shoes (Howard, 2020, para. 1).

Black/Brown/Yellowface in Ballet

The practice of a (usually white) performer wearing makeup to imitate the appearance of a non-Caucasian character typically in performance. This practice is generally regarded as offensive; skin color should not be treated as a component of costuming.

This convention is not limited to ballet. Entertainment throughout the ages has fallen back on this hurtful custom. American Minstrel shows (early 19th century to mid 20th century) sees both white and African American performers apply black makeup in caricature portrayals of African Americans. Filmic examples include Mickey Rooney (a white actor) portraying Mr. Yunioshi (a Japanese character) in *Breakfast at Tiffany's* (1961), *West Side Story* (1961) sees Latinx actors and non-Latina Natalie Wood in brownface to portray Puerto Ricans, and Robert Downey Jr.'s turn at portraying a white actor playing an African American in *Tropic Thunder* (2008). Television shows have also used Black/Brown/Yellowface as a comedic device. Recent shows such as *30 Rock*, *Community*, and *The Office* have episodes which have been edited or pulled from syndication.

Questioning ballet's storylines and characterizations are relatively new practices. This push to reevaluate and rehabilitate ballet narratives is as impactful to ballet as the civil rights movement ushering in a systemic (though slow-moving) integration of ballet companies or Marie Taglioni pushing ballet technique forward with the first performance to include "toe dancing". Final Bow for Yellowface is an organization challenging ballet companies "to eliminate outdated and offensive stereotypes of Asians (Yellowface) on our stages" (2017, para. 1) by providing education and resources to ballet companies. Founded by *New York City Ballet* soloist Georgina Pazcoguin and arts administrator and educator Phil Chan, Final Bow for Yellowface is born out of a need to stop the presentation of 19th century Asian stereotypes in ballet. Marius Petipa and Lev Ivanov's *The Nutcracker* (1892) is oftentimes a person's introduction to ballet. By changing what is presented on stage we change the course of ballet– dancers and audiences are now educated with an authentic reflection of Asian culture and people of Asian descent see themselves represented in ballet.

Need to Know More?

Visit yellowface.org to sign the pledge. Explore other ballets with Black/Brown/Yellowface caricatures: Marius Petipa's La Bayadère (1877) and Raymonda (1898); Mikhail Fokine's Schéhérazade (1910) and Petroushka (1911) and see how companies are changing the narrative.

#Me Too Movement

Professional female dancers and instructors have been a part of ballet since the 1700s, with women joining the ranks of choreographer in the 1900s. Even with the addition of women to the ballet system, leadership is distinctly fraternal. Within the ballet world, the Me Too Movement cracks open the rampant sexual harassment, physical and emotional abuse, and overall toxic work culture. In December of 2017, Peter Martins, artistic director of the *New York City Ballet*, steps down after allegations of misconduct. Well-known companies such as the *English National Ballet, Paris Opera,* and *Finnish National Ballet* all take a hard look at their directors, staff, and guest choreographers.

Queer Bodies and Ballet

Queer bodies and queer bodies in ballet is not a new phenomenon. Have those bodies been celebrated for their artistry and contributions? Sadly, not as consistently as heteronormative artists and creatives. While we know of a handful of queer dancers/dance pioneers from the past (Marie Sallé, Sergei Diaghilev, Vaslav Nijinsky, and Léonide Massine) who knows how many queer people lived performative public lives and private queer lives.

Language

The term "queer" pops up in the English language in 1508 denoting a peculiarity, eccentricity, or abnormality. During this time this label infers an affliction of mild insanity or incompatibility with society. Turn of the 19th century the use of queer includes drunkards. Over the decades connotations change and (d)evolve. Along the way the use of queer infers worthlessness or pertaining to thieves. By the late 1800s queer functions as a demeaning catch-all phrase for effeminate men, gay men, and nonconforming gender behavior. And for the better part of the 20th century queer is a highly denigratory term meant to designate a homosexual.

The inflection point for the queer community is the HIV/AIDS crisis of the 1980s and 1990s. After the initial backlash, openly gay men and women make strides by establishing respectable positions within the community at large. Progress is also made by way of academic research in gay, lesbian, and gender studies. Because of this work the term

...queer began to be used as an inclusive, socio-politically unifying term that designates all those who are sexually dissident, including self-identified gays, lesbians, and bisexuals but also those who are transgender, transsexual, intersexual and/or *genderqueer*, as well as those who embrace any other transgressive form of sexuality. These may include asexuality or *autosexuality*, and even nonnormative modes of heterosexuality. (Hoogland, 2007, p. 1235)

This brief look at language shows how words can change, take on new meaning, and be reclaimed. Through inter-cultural dialogue and reflection, ballet schools and companies are making strides with inclusivity– making room in studios and companies; and embracing all audience members by diversifying the stories told on stage.

Examples of Queerness in Ballet

Peter Stoneley's *A Queer History of the Ballet* exposes snapshots of ballet's intersection with queerness. The blatant stereotyping of linking homosexuals to fairies creatures is quickly replaced with Stoneley's assertion that it is

> ...appropriate to begin with the shadowy presence of fairies to the extent that the connection between homosexuality and ballet has for so long been there and not there, both 'common knowledge' and 'hushed up'. If, for much of the twentieth century, there was a strong popular perception of a link between ballet and homosexuality, that link was usually denied, suppressed, or ignored by the dance world. (P. Stoneley, 2007, p. 1)

And while ballet is seen as conventional with antiquated imagery and notions on gender, Stoneley maintains that ballet does have daring icons and chapters. A contemporary example of underground/subculture infiltrating and influencing popular culture is the emergence of Drag culture..."Drag has always influenced mainstream pop culture, but because of its underground roots, people appropriated from it without giving credit" (Carey-Mahoney, 2016, para. 9). These queer performers and queer performers of color are contributing to the pop culture dialogue with fashion, language, and dance. We can see similar contributions from marginalized figures in ballet as leaders and movements proving ballet to be a captivating "cultural phenomenon, and one that was vital to the emergence of a queer culture. From the nineteenth century into the twentieth, ballet provided images, legends, spaces, and institutions through which queer artists and fans could achieve some degree of visibility" (P. Stoneley, 2007, p. 2).

According to Stoneley, the components contributing to queer ballet are space, bodies, and movement.

Space

- The theatrical setting encourages a level of voyeurism. While ballets were actively promoted as opportunities (for heterosexual males) to observe the ballerina, in reality all bodies were contributing to any number of fantasies. These fairy tales commenting on a (homosexual) love that could never be.
- Conversely, contemporary LGBTQ+ performances "tend to happen in other spaces– nightclubs, galleries, festivals, streets, and protests" (S. Farrier, 2019, p. 1573).

Bodies

- Physically, ballet technique trains the human body to take on an unnatural form. Courtly etiquette infused into ballet to be performed by noble-born bodies. As discussed in ballet's transition to the theatrical stage, professional performers (though not of noble lineage) began executing courtly affect more adeptly than the noble armature performer– usurping power and position from the aristocracy.
- People of color are also included in the queer body discussion. Stoneley lays out the complicated intersectionality of race, sexuality, and ballet.

To what extent is the ballet body automatically a white body, and how might the non-white dancing body have to negotiate or appeal to a different set of values with regard to masculinity and femininity? These questions have appeared in acute form in the United States. There have been moments in African American culture when homosexuality has been declared a 'white disease'. At times the Black male classical dancer may have appeared to have turned aside from his more immediate cultural inheritance, while also confounding his culture's idea of masculinity. This awkward intersection of racial and sexual values extends to the dancer's relationship with a predominantly white audience. To what extent is that audience's response determined by the racial preconceptions that it brings to the theatre? What stored fantasies and resentments might be at play? (2007, p. 15)

Movement

- When it comes to a physical representation of queerness in ballet, the adagio within the grand pas de deux, where the male dancer physically partners/manipulates the female dancer, can be seen as a metaphor for a man handling his own phallus (P. Stoneley, 2007, p. 13).
- Other visual cues of queerness include the *batterie* of male dancers, the pointe work (specifically the *bourrée*, lending itself to the creation of the unattainable fairy woman), turns, and musicality (P. Stoneley, 2007, p. 18).

Referring to the neoclassical era, Jennifer Homans describes the nuance and layers of homosexuality, society, and the modern art scene. In the time, location, and social climate of Sergei Diaghilev and Vaslav Nijinsky

Diaghilev's homosexuality was openly established, and he loved and promoted many of his star male dancers, from Nijinsky to (later) Léonide Massine and Serge Lifar. But homosexuality at the time was not only a personal preference, it was a cultural stance: against bourgeois morality, with its stifle constraining style and etiquette. It was also an assertion of freedom– freedom for a man to appear "feminine" or (in Nijinsky's case) androgynous, perhaps, but above all to be experimental and to follow inner instincts and desires rather than social rules and conventions. It is no accident that so many twentieth century modern artists and those involved with dance in particular were homosexual, or that sexuality was a genuine source of artistic innovation (Homans, 2010, p. 306).

Game Changers



Figure 2.50 Les Ballets Trockadero de Monte Carlo soloist performing parody of *Dying Swan* solo

(https://www.flickr.com/photos/113756879@N03/48021295257)

Les Ballets Trockadero de Monte Carlo, founded in 1974 "by a group of ballet enthusiasts for the purpose of presenting a playful, entertaining view of traditional, classical ballet in parody form and en travesti" (trockadero.org, n.d.). Though starting off as a rag-tag troupe, this all-male group quickly employed a ballet mistress to administer company class (every company member plays both male and female roles in performance) as well began booking legitimate gigs and receiving professional reviews. Internationally renowned, this company is breaking down barriers while supporting AIDS organizations, unhoused gay youth, and making theatre accessible to young people. Affectionately known as "The Trocks", the company typically reserves Act I for their comical interpretations of classical ballet; with ACT II being a straight-ahead classical performance. This format allows the company to win over audiences in the first ACT, allowing for complete immersion in the second ACT.

Recently, the company has come under scrutiny for their response to company members who have transitioned. As members are to play both male and female roles, and the trans women company members will no longer portray male roles- oftentimes the dancer's only choice is to quit a company and job that feel like home**.**



Figure 2.51 Les Ballets Trockadero de Monte Carlo parody of *Swan Lake*

(https://commons.wikimedia.org/w/index.php?title=File:Shirley_MacLaine_Ballets_Trockadero_de_Monte_Carlo_1977.JPG&oldid=722749957)

Matthew Bourne's Swan Lake (1995) danced by his company New Adventures. Though using the original Tchaikovsky score, *Matthew Bourne's Swan Lake* diverges from the original narrative to tell the story of a prince starved of maternal affection, haunted by swan imagery, and later confronted with a flock of male swans (New Adventures Charity, 2023). The contemporary story, the queering of The Swan/lead swan (the Odette/Odile figure), and the reimagined bevy of male swans made ballet more accessible to audiences. Building on that accessibility, the film *Billy Elliot* (2000)–which includes the main character transcending an Irish working-class background infused with homophobia to grow up and dance the role of The Swan– helped make males in ballet more acceptable.

Need to Know More? Queer the Ballet and Ballet22

Visit https://www.queertheballet.com/ to see how founder and artistic director Adriana Pierce along with co-founder and artistic advisor Patricia Delgado are broadening:

> the scope of classical ballet to authentically include lgbtq+ voices and narratives. Focusing on queer cis women, trans people of all genders, and nonbinary dancers in ballet, #QueertheBallet seeks to "queer" our ballet spaces and explore choreography often absent from ballet stages.

> By developing and producing works by queer artists, providing community support for lgbtq+ dancers and creators, and facilitating outreach and education, #QueertheBallet hopes to expand ballet partnering and choreography, offering a genuine representation of queer and gender-diverse ballet dancers (queertheballet.com, 2022, para. 1-2).

And to learn more about Ballet22 visit https://www.ballet21.com/

> Founded in 2020 by Roberto Vega Ortiz and Theresa Knudson, Ballet22 exists to push the boundaries of what is possible in ballet by focusing on producing works that break gender normative traditions, specifically by presenting mxn and non-binary dancers en pointe.
>
> Ballet22 focuses on commissioning works that bring LGBTQIA+ experiences and representation to the ballet stage (ballet21.com, n.d., para. 1-2)

Take Away:

Everyone must do the hard work to examine and question ballet (not mindlessly following tradition) to keep the style moving forward. Inclusion and diversity are key if ballet is to remain relevant.

Pop Culture

Ballet's evolution over the centuries directly relates to the artform's ability to remain relevant in the pop culture consciousness. From royal courts and theatres, ballet is now accessible via film, TV, reality competition shows, and social media platforms. Costuming and rehearsal clothes influencing streetwear trends has been happening for centuries. And we see ballet being fused with and influenced by different dance styles and music genres.

When it comes to ballet and recorded media, the movie musical capitalizes on ballet's inherently theatrical quality. And televisions meant people across America could see the Broadway cast of *Oklahoma!* (1955) perform Laurey's dream ballet. More recently, the behind-the-scenes stories of fictional studios and professional companies have become popular in film and TV; weaving together dance, character development, and plot to produce a more grounded (though sensationalized) reflection of ballet. Film/TV examples include *Black Swan* (2010), *Bunheads* (2012), *Flesh and Bone* (2015), and *Tiny Pretty Things* (2020). And don't forget the dance competitions (the one that started it all *So You Think You Can Dance* (2005)) as well as people making their own ballet content on YouTube, Instagram, and TikTok.

Hemlines have been brought up a few times in this chapter (pun intended). When ballerinas raise their hemlines in search of technical advancement the rebuke is swift. You've probably never seen so many people scandalized over seeing a woman's ankles (or calves, or knees). And after the scandal, we see women's fashions change to emulate ballet costumes seen on stage. Currently, we are seeing a resurgence of the dancewear as streetwear trend. Shoes known as ballet flats have come in and out of fashion over the centuries. Modern-day ballet flats were brought into being in 1941 when:

> ...renowned fashion designer Claire McCardell fell in love with the simple, sleek design of the ballet flat. She commissioned Salvatore Capezio, the trusted shoemaker for the Metropolitan Opera House, to create a line of ballet flats that could be worn off-stage. Capezio added a hard sole to the classic ballet style, and the ballet flat we know and love today was born. (Aerosoles.com, 2023, para. 4)

Balletcore is complete with tulle skirts echoing the tutu, wrap sweaters, leg warmers, and don't forget the messy bun! This current revival of *balletcore* is partially in response to the uptick in adult participation in ballet. More and more adults are turning to ballet as a low-impact exercise option with benefits to balance and flexibility.



Figure 2.52 Ballet Flats in a rainbow of colors

(https://commons.wikimedia.org/wiki/File:Table_full_of_ballerina_shoes.jpg)

Deep Dive #1: Fashion + Ballet

Just like the union between music and dance, we see a similar give and take between fashion and dance. We've taken a look at ballet's influence on the runway and streetwear, but did you know well-known designers have been creating costumes for ballets? For more, check out Coco Chanel, Azzedine Alaïa, Yves Saint Laurent, Valentino, Rodarte, Christian Lacroix, Jason Wu, and Carolina Herrera... just to name a few (M. Perez, 2019).

Blending ballet with another (usually disparate) dance style is a way of keeping ballet in the popular consciousness. Lyrical dance– a combination of ballet and jazz dance, appeared on the dance scene in and around the 1970s. Pairing the isolations, dynamics, and weighted qualities of jazz dance with the fluidity, intricacy, and highly technical quality associated with ballet we see lyrical as an emotive storytelling style with dancing reflecting the lyrics of the song. Hiplet (a mash up of Hip Hop and ballet), developed by Homer Hans Bryant in the 1990s, is an Afro-centric artform "pulling from urban communities... Jazz, Latin, and African... but sticking to the classical ballet discipline" (hipletballerinas.com, 2022, para. 4). This style transplants hip hop leg moves onto the pointe shoe platform, rotating the legs from turn out to turned in, as well as dancing at a low level while remaining *sur la pointe*.

Deep Dive #2: Ballet Fusion

In the early 1900 s ballet and tap dance were fused together to create the style of toe-tap or toe tapping. Both men and women wearing pointe shoes with a metal plate attached to the platform of the shoe- performing traditional tap steps as well as stunt moves (ex: tap dancing up and down stairs). Traditionally, this style was performed on the Vaudeville circuit and later included in black and white films.

Révérence

Ballet is many things to many people: the epitome of discipline; rigid; elegant; outdated; a marriage of artistry and athleticism; unnatural; pushing boundaries; not pushing boundaries enough; and so on. The aim of this chapter is to provide historical context, demonstrate the back and forth between art, artist, and audience; and hopefully illustrate where there is room for you to personally explore and push the limits of ballet.

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3: AMERICAN MUSICAL THEATRE DANCE

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3.1: Introduction

Nothing is more American than baseball, apple pie, and the creation of a truly unique form of entertainment called musical theatre. Like American Jazz Dance, with roots in Europe as well as the Africas, American musical theatre has traces of different genres of dance and music, combined together in a most special way to become a uniquely American form of entertainment seen both on the stage and on the screen. Many of the most popular stories from American musical theatre productions reflected the social or political fabric of the times. These stories can be utilized as a mirror to our past, as pieces of the puzzle that fit together to create the incredible timeline of the United States.

Key Terms

- **Book Musical**: Music and dance are integrated into the story
- **Blocking**: The act of staging the scenes of a show: telling the actors where to go, what to do, and when to do it.
- **Choreographer**: One who assists the director in creating the "vision" for the production, directs all the dance numbers and may or may not assist in blocking musical numbers that do not require dance.
- **Director**: Creates the "vision" for the production wherein the choreographer, musical director and other designers must assist in bringing this "vision" to life, blocks scene work and may or may not block musical numbers that do not require dance.
- **Extravaganza**: Elaborate and expensive theatrical production, not necessarily including a plot, but employing many actors, singers and dancers
- **Musical Director**: Rehearses and conducts the orchestra and singers. He or she is responsible to the choreographer for any revisions or tempo changes during the dance scenes and is responsible to the director for any other musical moments within the production.
- **Notes**: Comments and criticism given from the director, musical director, or choreographer to the actors to help improve their performance. These are typically given after a run-through of the production and continue up to, and often past, opening night.
- **Operetta**: Like an opera, but lighter in content. It often contains more dialogue than opera, which is mostly sung.
- **Proscenium Theatre**: A standard theatre in which an arch separates the audience from the stage, where the production is performed. The audience directly faces the stage and most often the rows of seats are elevated, the row behind slightly higher than the one in front, in order to see the action on the stage.
- **Professional Actor**: One who is paid a sum of money to perform in a theatre production. In the instance of this production, all professional actors hired to participate are members of the Actor's Equity Union or have performed with all-Union houses.
- **Remount**: Re-producing a musical that has already been performed; not an original production.
- **Script**: The written element of the production, includes lines for all of the individual roles and may include some stage, sound, and costume direction
- **Score**: The musical element of the production. The musical director holds the score that includes music for all of the musicians in the orchestra while the actors are given only vocal scores.
- **Sides**: Portions of the script given to potential actors to read during the audition process UPTEMPO: Fast or lively beat of the music
- **Uptempo**: Fast or lively beat of the music

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3.2: Defining American Musical Theatre

Simply stated, a musical is a story told through song and dance. When weaved together extraordinarily, the experience is just the right mix of storyline, music, movement, and visual arts that will stimulate the heart and the mind, “but in order for any of those elements to matter, a musical must tell a compelling story in a compelling way” (Kenrick, 2008, p. 14).

The ingredients of the musical:

Music and lyrics, sometimes written by one person, often the work is split and includes both a composer and a lyricist

The *libretto* is the script, and includes all of the spoken and sung lines of the characters, complete with a breakdown of the cast of characters for greater detail. The storyline, or libretto, can either be written before or after, or in conjunction with the music.

Choreography includes the dance sequences and movement vocabulary of the show. The choreographer is usually responsible for any movement that takes place during the music of the show. The director and choreographer can be the same person, however, in most cases the roles are split.

Staging or blocking, refers to the entrances and exits of the actors, and the patterns that they make throughout the show, moving from one side of the stage to the other, and upstage and downstage, most often dictated by the director, who has the overall vision of the production.

The *physical production* includes the sets, costumes, props, lights, and any other technical details of the show.

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3.3: American Musical Theatre Early Period- late 1800s through the 1930s

Musical theatre is a uniquely American creation. Tracing the roots of American musical theatre involves looking at the social and economic history of the United States. Just as the establishment of a foundation for our great country can be traced to the seventeenth century, so too can the origins of American musical theatre. David Walsh and Len Platt in Musical Theater and American Culture (2003) noted that,

The history of the musical was largely, until the last decades of the twentieth century, the history of the relationship between American popular culture and society, as it changed from the nineteenth century on to make the musical not simply an index and reflection of American society, but a popular genre that helped to form, articulate, and instantiate its shape. (p. 2)

Julian Mates, Dean of the Faculty of Visual and Performing Arts, Long Island University, noted in America's Musical Stage (1985), how American newspaper clippings and letters of correspondence from the 1600s and 1700s documented the rising interest in stage works. Companies sprouted up along the eastern seaboard and toured various towns to expose new communities to drama, but this practice produced insufficient revenue. Soon, actors decided to spread out and work in various communities, traveling westward to share their talents in the pioneering villages. This exposure in pioneer towns fueled the desire to create theatre in a dramatic company exclusive to the individual town, and by the middle of the nineteenth century, theatre companies and dramas were being produced as far west as California.

In 1664, the British navy took over the Dutch colony on Manhattan Island and renamed it New York, after the King's brother, the Duke of York. Since it was the widest street for their trading route, it was named "Broad" Way. With taverns, brothels, businesses, and LIFE happening on this street, Broadway became the commercial and cultural spine of New York City. A working capitalism and a cultural sense of the American character was cultivated and invigorated on Broadway.



Figure 3.1. A.S. Seer Print. *Pirates of Penzance* [graphic]. New York : A.S. Seer Print, c1880.

In the early 1800s, the popular form of entertainment on the stage in America was known as Operetta. Imported predominantly from England and Europe, this early form of a musical included song, dance, comic operas, and pantomimes. No one took these shows seriously as art, they were disposable, similar to today's daytime TV soap operas (Kenrick, 2011, p. 51).

Chapter 3, Jazz Dance, discussed the emergence of the truly American phenomenon of jazz dance. One of the early forms of American dance that led to the development of both jazz dance and American musical theatre dance, was known as minstrelsy. Minstrelsy emerged in the 1830s and was a most popular form of entertainment from approximately 1845 through 1900 (Stearns, 1994, p. 45). Minstrels performed in black face to white audiences, satirizing the dances from plantations in a very stylized or choreographed fashion. By the mid-1800s, Minstrelsy, performed by African American dancers, or white dancers in black face,

had taken the beginnings of what would be considered American jazz dance from folk dance to the professional stage.

In the 1800s, minstrel shows, burlesque houses, opera houses and variety acts, or vaudeville as it was also called, were the epitome of stage entertainment. Each form of entertainment largely kept to its own venue (Mates, 1985). Vaudeville shows, or variety acts, imply just as the genre is named, a variety of different artists who presented their talents on stage. Most did not have classical training as there were no legitimate acting, voice, or dancing schools in America at the time. White men would paint their faces black and perform comedic acts, often using pantomime, in minstrel shows. Opera houses advertised works by Gilbert and Sullivan, who although they hailed from England, were, along with Europeans Strauss and Offenbach, considered important precursors to the history of American musical theatre for their prolific work in the area known as the operetta (Engel, 1975). In John D. Mitchell's interview of Broadway conductor, Lehman Engel, Engel succinctly argued that the Irish composer, Victor Herbert, was largely responsible for the development of American musical theatre (Mitchell, 1982). Engel noted that Herbert was looking to emulate the Viennese operetta style circa 1900. While in New York, he created a style that was simpler than the Viennese style operetta. "He wrote a simple melody on lyrics, about American life, for a libretto largely about American life" (Mitchell, 1982, p. 29).

Minstrel shows had a basic format, a standard, three-part sequence that allowed for certain parts to be changed out and added in, depending on the strengths of the performers. The first section included a "master of ceremonies", not typically in blackface that helped to lead the sequence of events. The cast, including comedians, singers, instrumentalists, and more, would be seated in a semicircle of chairs stretching across the stage. A chorus number would be included, as well as jokes and other actors. The second section, or "Olio" would include the specialty acts, while the final section, the "Afterpiece" contained a one-act play with different themes. "The afterpiece traditionally ended with a popular dance known as the Cakewalk. This reliable format was "the first completely American-born musical entertainment, one that did not have any clear European ancestors" (Kenrick, 2011, p 54). Minstrel shows were performed by white or black entertainers and in black face for a white audience, While a condemned practice today for inherent racist tones, performers were not necessarily racist themselves. Many black entertainers were able to perform and get paid to do so. Minstrelsy's lasting legacy included their songs. Since the entertainers traveled around the country, they were most quickly able to spread their songs to different audiences, such as "Oh, Susannah", "Camptown Races" and "Old Folks at Home" (Kenrick, 2011, p. 56).

It must be noted that in this era of entertainment, the term burlesque referred to a form of comedy. It is not until the early to mid-twentieth century that burlesque shows began to shift from comedic acts to the revelation of scantily clad women sashaying to music and shedding articles of clothing for the amusement of the predominantly male ticketholders (Mates, 1985).

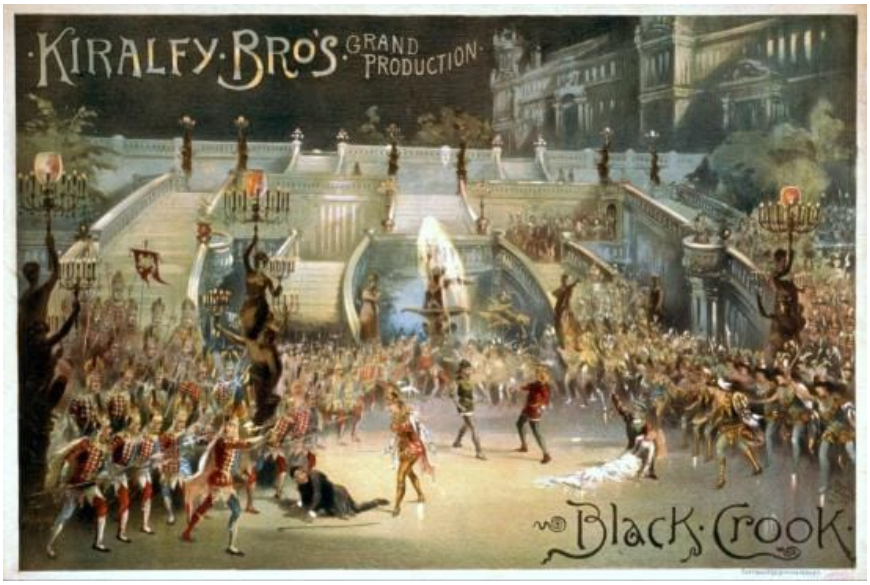


Figure 3.2. Poster of musical theatre The Black Crook, representing the finale in which the Amazons crush the forces of evil.

Kiralfy Bros grand production, Black crook. (2015). The Library of Congress. https://www.loc.gov/resource/var.1527/

The Black Crook, which debuted in 1866, was arguably the precursor to the modern American musical. It did contain all of the elements that embody the musical as it is defined today: some integrated music, acting, dance, and a story line. However, notable sources such as Julian Mates in America's Musical Stage refer to it as an extravaganza, a melodrama, a "girlie show" (p. 128), that held little plot and not really any integration of story with music. Walsh & Platt (2003), referencing Mates (1985), does give The

Black Crook credit for creating the marketing and producing angle of the then burgeoning musical theatre business.

...it took a major step in the commercialization of popular theater in America since it established a new form and organization of theatrical management as big business-as 'Broadway.' The musical would need this economic institutionalization and, as The Black Crook did, it would involve the investment of huge sums to produce a spectacular event with star performers who were advertised precisely as such to create and capture an audience. (p.33)

A new form of entertainment began to emerge during the height of Minstrelsy, around the 1870s. Like a variety concert, Vaudeville shows included acrobatics, jugglers, musicians, comedians and more. A new form of music was used in Vaudeville acts, called Ragtime, that originated in New Orleans. This style of music utilized polyrhythmic and highly syncopated music, reminiscent of African origins, and was the precursor to American jazz music (Amin, 2014, p. 40). Vaudeville shows became a "cleaner" or more family-based form of entertainment and, more importantly for the producer, a substantial way to make big money. America was growing, in population and in innovation, in the last two decades of the 19th century. Americans worked hard and ended their week with more money in their pockets to spend on frivolity in their limited free time. Business savvy types set up a network of popularized entertainment up and down the seaboard, increasing the professionalism and standardizing expectations for performers and audiences alike. Average factory workers before 1920 made less than $1,300 a year, while performers, playing a forty-two week season, could make over $3,00 a year (Kenrick, 2011 p 98). Vaudevillian-style entertainment remained popular into the 1920s and not only helped to standardize performer wages and expectations, but also sparked a new kind of audience that was respectful and more refined, helping to pave the way for the full emergence of the musical theatre genre as we know it today.



Figure 3.3. Bert Williams and George Walker

Wikipedia. https://en.Wikipedia.org/wiki/File:George_Walker_003.png (File:George Walker 003.png. (2015, October 8).)

At the turn of the twentieth century, professional contracts for black performers were scarce. Yet, Bert Williams and George Walker were two of the busiest comedians in America, harolded for their storytelling, singing, dancing, and pantomime. This unique duo created a new kind of comedy, embodying characters popular with black and white audiences alike (*Bert Williams and George Walker--Victor Releases (1901)*, n.d.).

One of the final precursors to the definitive musical theatre show is the revue. A certain nightclub promoter-turned Broadway producer, with an innate ability to find talent and create unforgettable stage spectacle was Florenz Ziegfeld. Florenz Ziegfeld is best known for his lavish revues, his first Ziegfeld's Follies debuting in 1907. Rows and rows of barely dressed chorus girls with dazzling legs and even more dazzling costumes highlighted these shows (Mordden, 1976). Popular songs of the period were included in these shows and Ziegfeld made certain the cast was a star-studded array of popular singers, actors and comedians. Noted composers of the day like George Gershwin and Cole Porter could be found lending their expertise to the music of these productions.

The Great Ziegfeld



Figure 3.4. Library of Congress, Prints & Photographs Division, photograph by Harris & Ewing, [reproduction number, e.g., LC-USZ62-123456]

While he did not have the cash on hand to hire expensive stars, Ziegfeld decided to elevate the role of the ordinary chorus girl and create extraordinary pageantry around a huge cast of them. “Unlike the brash burlesque girls in tights, Ziefled’s chorus dressed at (at least on stage) behaved like young ladies, providing a classy, unifying element” (Kenrick, 2011 p. 123). Ziegfeld owned the recipe for the “revue” a style that, in his case was referred to as “Ziegfeld Follies”, included different vignettes of song and dance and comedy, in a clean and refined fashion. Over the years and throughout his shows, the talent could come and go, but what remained the highlight and the focus was the lavish productions with the chorus girls, elevating theatrical standards to bigger heights.



Figure 3.5. The Four Cohans.

George M. Cohan. (2024, February 20). Wikipedia. https://en.Wikipedia.org/wiki/George...r_Cohans_(SAYR E_12395).jpg

One of the stand out entertainers of the time was George M. Cohan. Originally a member of a family group, The Four Cohans, George was a dancer, a singer, a writer, a director, and eventually a producer of his own shows that starred - himself! Cohan’s skits were known for athleticism, patriotism and wit. This branding had already been secured long before World War I with his Common Man themes and his love for his country. Cohan’s style of movement that made it acceptable for leading men to dance, his conversational lyrics in song, his comedy, and his patriotism, secured his legacy in American musical theatre (Kenrick, 2011, p 122). Writing, producing and starring in his own shows, Cohan’s work is considered one of the strong roots of musical theatre (Engel, 1975). His uptempo, fresh melodies and positive storylines exhibited America beginning to develop stories of her own -

and the audience was hooked. “This, at last, was American musical comedy, with some of the clichés, formulas, and stereotypes to which it would henceforth cling” (Ewen, 1959, p. 24). Formulaic musical theatre stories included boy chasing pretty girl, villain getting caught, and an abundance of chorus girls in dazzling production numbers. Audiences were so completely entertained by Cohan and Ziegfeld’s Follies they largely ignored, or rather escaped the horrors of the Great World War to be entertained, and did not travel to the theatre to think anything other than happy thoughts.



Figure 3.6. Give My Regards to Broadway (2024, February 24).

Wikipedia. https://en.Wikipedia.org/wiki/Give_M...ards_to_Broadw ay.jpg

While Minstrelsy, Vaudeville and revues were phenomena developing in real time in the United States, operettas from overseas still enjoyed some of the spotlight. That is, until World War I broke out. Distrust for foreigners and foreign products was real. Americans began to turn inward and patriotism was key in all factors of life, including the beginnings of modern musical theatre. “It may be that if not for World War I, some of America's greatest musical theatre writersRichard Rodgers and Larry Hart, Irving Berlin, Cole Porter, and George and Ira Gershwin, the men who would shape the nature of the musical theatre - might never have gotten their shot” (Miller, 2007, p. 14-15). Cohan wrote “Over There” as an anthem for the United States, many performers enlisted to fight the war, Ziegfeld began to include patriotic themes in his shows and musical comedy celebrated Nationalism. Irving Berlin, a Russian-Jewish composer and lyricist, known for “co-opting” African-American’s ragtime genre of music and becoming a widely popular composer, wrote “This is the Army” among an estimated 1500 songs and the scores for 20 original Broadway shows and 15 Hollywood films.



Figure 3.7. The Yankee Doodle Boy. (2024, February 4).

Wikipedia. https://en.Wikipedia.org/wiki/The_Ya...Yankee_Doodle_ Dandy_trailer.jpg

After a victory in World War I, Americans were on a high and wanted to keep it going as long as possible. Speakeasies became hubs for liquor, music and dancing. During this era, music became popularized mostly from the musicals on Broadway, not necessarily from radio or any other live sources. Along with the celebrated rhythms of ragtime, another growing popular form of music was called "jazz" and the style, first heard in the streets of New Orleans, was ushered into musicals with the help of Cole Porter. His first hit song, "Let's Do It" included a jazzy rhythm and lyrics that, on the surface, seemed innocent, however the meaning was simply scandalous. The public loved it. (Kenrick, 2011, p. 177). Cole also wrote for Hollywood in the 1930s and enjoyed a prolific professional career with many notable singles, called "standards" - favorite hits of the time - as well as several popular musicals, including his most-praised, *Kiss Me Kate*, from 1948.



Photo #7: Irving Berlin Sheet Music

Figure 3.8. Irving Berlin. (2024, March 3).

Wikipedia. https://en.Wikipedia.org/wiki/Irving...CUBAcover.jpeg

There were successful writing partnerships of musicals in the twenties. Richard Rodgers and Lorenz Hart became some of the most successful with thirteen Broadway scores alone in the second half of the decade. A particular project of theirs would showcase a former vaudeville leading man that ends up dancing with a ballet company. George Balanchine, arguably the most prolific ballet choreographer of the twentieth century, was brought in and *On Your Toes* was born. Balanchine dabbled in a few

other Broadway shows before focusing exclusively on his ballet company. Rodgers would soon leave his partnership with Hart for an even more substantial one, that of Oscar Hammerstein II (to be discussed later). Another vital partnership was George and Ira Gershwin. Their sounds were synonymous with the jazz era of syncopated rhythms. With over two dozen Broadway and Hollywood scores to their credit, they are influential for raising the level of entertainment on Broadway from musical comedy to an American art form.



Figure 3.9. Frances White Studios, C. (1920, December 1). English: A young white woman with short, slicked-back dark hair, wearing a strapless dress.

Wikimedia Commons. https://commons.wikimedia.org/wiki/F...sWhite1920.png

A notable musical from the 1920s, *Shuffle Along* is a musical composed by Eubie Blake, with lyrics by Noble Sissle and a book written by the comedy duo Flournoy Miller and Aubrey Lyles. Black performers had not had much success on Broadway for several decades, but this pioneering show changed that. African American professionals gained recognition and respect from their Caucasian peers. Black performers had the opportunity to play real characters and not comedic or stereotypical caricatures (Jones, 2003, p. 69). Previously, romantic songs between black performers had to be comedic in nature, however this song not only was solely romantic in nature, it closed the end of the first half of the show. Eubie Blake is quoted as saying,"The proudest day of my life was when *Shuffle Along* opened. At the intermission all those white people kept saying, "I would like to touch him, the man who wrote the music.' Well, you got to feel that. It made me feel like, well, at least I'm a human being" (Woll, 1989, p. 62-63). The success of *Shuffle Along* allowed scores of black performers to stay employed on Broadway for a long period of time and it proved to producers that white audiences could enjoy musicals with and about black performers.



Figure 3.10. Shuffle Along.

Cast of the African American musical “Shuffle Along,” Boston, 1921-1924 - UCLA Library Digital Collections. (n.d.). Digital.library.ucla.edu. Retrieved May 2, 2024, from https://digital.library.ucla.edu/catalog/ark:/21198/z1qz3v4b

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3.4: The Golden Age of American Musical Theatre

A landmark musical from the late 1920s by Hammerstein and Kern, *Show Boat*, challenged the art form again with regard to race. The musical follows the lives of the performers, stagehands and dock workers on the Cotton Blossom, a Mississippi River show boat, over 40 years from 1887 to 1927. Its themes include racial prejudice and tragic, enduring love. A mixed cast, which included African-American performers in fully-developed characters, it was ground-breaking in several ways, including storyline and musical form. For the first time, a musical show was completely driven by the story, and the songs within the concept were all assembled and tightly woven together to further that story. "*Show Boat* took the best from the musicals that had gone before it - the pacing, the girls, the laughs, the song forms, the comic second couple, the American settings and characters, the slangy dialogue…blend[ing] the best of American drama with the best of musical comedy and creat[ing] a new animal: the American musical drama, the kind of show that would eventually just be called 'a musical'" (Miller, 2007, p. 24).



Figure 3.11. Show Boat (2024, February 9). Wikipedia. https://en.Wikipedia.org/wiki/Show_B...:Show_Boat.jpg

The premiere of Showboat in 1927 marked the beginning of musical theatre as we know it today. Ziegfeld produced this significant work that for the first time, fully integrated a plot and music into a single, cohesive show. Ethan Mordden (1976) a notable English fiction and non-fiction author, wrote of Showboat, "…a single-minded piece with no spare parts, conceived to grow out of itself rather than gather in bits from outside" (p. 106). Showboat was not entertainment for all audiences like Cohan's productions. Sensitive issues such as gambling, racial tensions and marital problems were discussed. Jerome Kern, a composer of popular songs of the era wrote the music, and Oscar Hammerstein II, later known for his prolific works with Richard Rodgers, wrote the lyrics for Showboat. As America was rebounding after the heart wrenching war, a new era in entertainment, the musical comedy, was born, and the country was ready to embrace it.

At least forty musical shows a year were produced in the 1920s. It should be noted that while there was a large quantity of shows, the quality shows were few and far between (Cobb, 1978). One thing that is clear is that America was taken with the theatre in the twenties.

After the rush of patriotism and victory in World War I, the country turned inward. After nearly a decade of excess, the stock market crash of 1929 caused a downward spiral that brought on the worst economic downturn in the history of the industrial world. By 1933, nearly half the country's banks had failed and somewhere near 15 million Americans were unemployed. People turned to entertainment to forget about their terrible situation in life. Broadway still turned out musicals, as did Hollywood. "One of the most original and groundbreaking visual stylists of his era, [Busby] Berkeley could pack more inspired ideas and indelible images into a seven-minute dance routine than most directors managed in a full-length feature" (Huddleston, 2019). In 1933, *42nd Street* was released, and it modernized the sound musical. Full of backstage drama, this trailblazing musical offered revolutionary dance sequences that highlighted dozens of female chorus dancers in stunning unison. Always smiling, always happy in these brilliantly filmed sequences, Berkeley focused on the heart and love stories in his films, a way of escape from the unemployment lines and starvation that met our population every day. A young actress named Ruby Keeler starred in 42nd Street and her star status was

born, just like Peggy Sawyer, the leading young heroine she portrayed.



Figure 3.12. Earl Christy. (1937). Screen Album 1937-Summer. Internet Archive. https://archive.org/details/ScreenAlbum1937Summer

Other performers of the era to note include Fred Astaire and Ginger Rogers. Astaire was a notably gifted and graceful dancer, known first for his vaudeville act with his sister and then later, his musical comedies and on stage partnership with Ginger Rogers. Often remembered in his top hat and tails, he and his screen dance partner, Ginger Rogers crafted beautiful and elegant song and dance routines. Their iconic and graceful dance partnership set the standard of comparison for future dancers.



Figure 3.13. Cole Porter and Jean Howard. Cole Porter. (2024, February 13). Wikipedia. https://en.Wikipedia.org/wiki/Cole_Porter#/media/File:Cole-Porter-and-Jean-Howard.jpg

In contrast, the dawn of the motion picture industry in the 1930s sent many actors and songwriters to Hollywood as the Depression took hold of the country and closed many of the New York theatres. Noted songwriters turned their musicals into screenplays for the silver screen (Cobb, 1978). Musicals that garnered particular interest because of their response to the Depression included Gay Divorce (1932), a hit for Fred Astaire and Cole Porter's Anything Goes (1934), a rollicking musical set on a cruise ship with gambling, flirting, and all-around good times. Cole Porter's attitude with musicals written in the 1930s most often centered on forgetting troubles and having a good time.



Figure 3.14. George Gershwin. [Portrait of George Gershwin]. (n.d.). Library of Congress, Washington, D.C. 20540 USA. Retrieved March 7, 2024, from https://www.loc.gov/resource/van.5a52010/



Figure 3.15. Federal Theatre Project, U. S. (1936) A sparkling musical revue "Gaieties of ". Los Angeles California, 1936. [California: Federal Art Project] [Photograph] Retrieved from the Library of Congress, https://www.loc.gov/item/98516980/

Most of the musicals of the thirties did not further the development of the musical comedy as they adhered to the general format that audiences preferred at the time and that would be financially successful during the years of the Depression and beyond. The only few of note include Gershwin's On Your Toes (1936), choreographed by the famous dance maker George Balanchine, that successfully included ballet as a story-telling device, and Pal Joey (1940), written by Rodgers and Hart, which sacrificed the popular showstopping numbers of the era in favor of seamless transitions between dialogue. It became the first musical of its kind to present a presumably villain-type, a gangster, as the hero of the show. Walsh & Platt (2003) wrote Pal Joey shows how musical comedy could develop as music drama through this with its story of another darker underbelly to American life, but one woven out of some of the same materials as the optimistic version (the individual pursuit of freedom, success, and wealth). (p. 93)

Pal Joey artfully moved musical theatre into the forties, a decade of prolific works. "...art isn't life, it's form" (Mordden, 1976, p. 192). And the form we know as musical theatre today came to true shape in Oklahoma! (1943). Rodgers and Hammerstein's first collaboration, of which there would be many, was based upon a 1930s play by Lynn Riggs, entitled Green Grow the Lilacs, and like Showboat, fully integrated the music with the plot. The story was told seamlessly through drama, music, and dance. Walsh & Platt referred to Oklahoma! as "the ideal of the community" (2003, p. 97) and the creation of the book musical in general as generating "a particular kind of optimism central to the American Dream and stemming, again, from Enlightenment ideals and

the progressive vision of liberal individualism extended to fund the good of this 'good' society" (p. 97). As Americans moved farther away from the Depression, both in time and in attitude, society longed for that ideal marriage of heart and home. A new era in musical theatre, the book musical, answered the call of the times. The team of Rodgers and Hammerstein perfected the book musical and continued to produce hit shows into the 1960s, including Carousel, South Pacific, King & I, and The Sound of Music. Though each of these musicals was set during significant periods in relation to American history, South Pacific is set during World War II in the South Pacific, while The Sound of Music is set in Vienna during the rise of the Nazi regime, the stories transcend time and remain popular with American audiences today.

In the 1940s on Broadway, something special was brewing that would forever change the trajectory of American Musical Theatre. While plot lines and songs and dance had already been integrated into the productions, they had not yet found that magical formula that incorporated everything into a beautiful seamless experience from start to finish. That is, until Rodgers and Hammerstein's first official offering as a team: *Oklahoma!*. Used to the music being written first, as musicians in famed Tin Pan Alley had done for decades, they decided to revert to a classic style another famed pair named Gilbert and Sullivan utilized; write the words the first and the music will follow (Kenrick, 2017, p. 247). The two discussed the plot of *Green Grow the Lilacs* and where the high emotional points were, they discussed the style of music for each song within the show. The two went their separate ways to write lyrics and music.



Figure 3.16. Oklahoma! author, U. authorUnknown. (1943). [Untitled]. Wikimedia Commons https://commons.wikimedia.org/wiki/File:Oklahoma_8e07920v.jpg

Rodgers and Hammerstein chose ballet choreographer Agnes DeMille for the project, after she had just crafted a brilliant and successful ballet, *Rodeo,* filled with cowboys, young ladies, love, and the wide open prairie and utilizing American composer, Aaron Copeland's heroic and vast expanse of a score. DeMille commanded many different dance genres for the musical, including ballet, modern, jazz, clogging, square dance, and some ballroom, and mixed them together into a new dance form: Broadway dance. It was truly a "fully formed narrative language, just like the words and music, instead of merely..a plot device (Miller, 2007, pg. 49). The dances from *Oklahoma!* were historically rooted and culturally reflective... reflecting the vast freedom of the American landscape and the relationship between spatiality and identity.

After several previews and a few revisions, including the title from *Away We Go* to the final and most beloved version, *Oklahoma!* Rodgers and Hammerstein, released the production that became an instant audience and box office success. It seems the creative team had found the perfect blend of integration of dialogue, song, and dance, each element furthering the story in just the right way. The Golden Age of Musicals had been ushered in. Rodgers and Hammerstein would go on to produce four more Broadway shows, *Carousel, South Pacific*, *The King and I* and *The Sound of Music*, that were box office and artistic powerhouses, as was the television broadcast of *Cinderella* (1957). Four other productions, including *Flower Drum Song* were also relatively successful. Accolades for the dynamic team and their shows include Tony Awards, Academy Awards, Pulitzer Prizes for *Oklahoma!* (1944, and *South Pacific*, 1950), and two Grammy Awards. De Mille would go on to choreograph *Carousel* (1945), *Brigadoon* (1947), *Gentlemen Prefer Blondes* (1949), *Paint Your Wagon* (1951), *The Girl in Pink Tights* (1954), and *110 in the Shade* (1963). She also arranged dances for the films *Romeo and Juliet* (1936) and *Oklahoma!* (1955), directed plays, and choreographed television programs. In her later years, she was at the helm of many dance projects for American Ballet Theatre. Agnes De Mille was a true American dance pioneer.

Another celebrated musical theatre female icon is Gwen Verdon. Verdon received a total of 4 Tony awards over the course of her long dance career and is the tie that binds two prolific jazz and musical theatre choreographers, Matt Mattox and Bob Fosse. Both Verdon and Mattox were trained by the Father of Theatrical Jazz Dance himself, Jack Cole (studied in Chapter 3 Jazz Dance). Gwen Verdon was known as a triple-threat, being equally skilled in singing, dancing, and acting, “a gem of light-hearted but consecrated show business”, as quoted in the Playbill article announcing her death (*Broadway Musical Legend Gwen Verdon Is Dead at 75*, 2024). Her study of the classical dance forms created an elegant line and shape to her body and an ability to move in any and all directions with grace and style. Bob Fosse found it fascinating and Verdon became a partner of Fosse’s both on and off the stage. Of her most famous role, the taxi dancer Charity Hope Valentine: "I like the character of Charity because she's so hopeful. She's never bitter, and plenty of things happen to her that could make her bitter. She always thinks tomorrow's going to be beautiful. And someday it will be” (*Broadway Musical Legend Gwen Verdon Is Dead at 75*, 2024)



Figure 3.17. Photo from the "I Feel Pretty" musical number from *West Side Story*. File:I Feel Pretty from West Side Story 1957.JPG - Wikimedia Commons. (2022). Wikimedia.org. https://commons.wikimedia.org/wiki/F..._1957.JPG#file

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3.5: Rock, Concept and MegaMusicals

Pushing the realm of successful musical theatre productions to new heights, West Side Story blasted onto the stage in 1957. This new show format allowed dance to not only further the story, as it had in Oklahoma! And other Rodgers & Hammerstein pairings, West Side Story was able to tell the story exclusively through dance. Jerome Robbins, known for his choreographic works with the New York City Ballet as well as musical theatre productions, both directed and choreographed the musical, sparking a new generation of artists that would combine both artistic responsibilities into one. While many other popular musicals were produced during the 1950s, West Side Story holds importance on several points. Leonard Bernstein, most famous for his classical music, composed the piece, and Stephen Sondheim penned the lyrics to his first musical and would later create a new generation of musical theatre patrons with the concept musical. Based upon the tragedy of Shakespeare's Romeo and Juliet, *West Side Story* is set in 1950s New York and speaks about the harsh side of teenage gangs, but writer Arthur Laurents shows the story through the lens of musical theatre with humorous scenes that lighten the mood of the show at various moments. Mordden (1976) referenced the theatre critic Brooks Atkinson who talked about letting the plot progress largely through dance because the teenage characters would not have the verbal language necessary to communicate the complexities of their thoughts and feelings, and that movement would be the only viable vehicle for translation. While the show did not have immediate popularity, most likely due to its dark conclusion (musical theatre productions to this point had most always ended on a high, celebratory note) it was transformed into a movie shortly after its debut on Broadway and gained instant and lasting success.

During the 1960s, musical theatre works reflected changing times in American society. The era of rock musicals was born with *Bye Bye Birdie* (1960), wherein the title character, Conrad Birdie, is an Elvis Presley figure whose swiveling hips and uptempo songs make the teenage girls swoon. *Hair* (1967), the "American tribal love-rock musical" ("*HAIR the Musical on Broadway*", n.d.) ushered in the era of free love to the musical theatre stage. While there are many other worthy musicals from the sixties, these two are defined largely by their close association with young American society of the time.

The seventies in America saw yet another breakthrough in musical theatre. Stephen Sondheim, mentioned earlier as lyricist for *West Side Story*, composed his controversial *Company* (1970). Sondheim's technique of so intimately joining his songs to the action of the plot, make his songs difficult to understand or enjoy out of context, unlike most book musical songs (Laufe, 1977). His unique modernizing of musicals, turning from the popular book musical, marked the beginning of the era of concept musicals. These shows veered from complex plots in favor of complex characters. Mates (1985) noted

No songs were permitted that did not have a sound dramatic situation, and all were to illuminate character. No wonder his hit songs were few, since the better they were for the show, the worse they might be out of context. (p. 199)



Figure 3.18. Ambassador Theatre

File:Ambassador Theatre May 2010.jpg - Wikimedia Commons. (2010, May 11). Wikimedia.org. https://commons.wikimedia.org/wiki/F...e_May_2010.jpg

After the Vietnam conflict and the Watergate scandal, Americans were battle-worn and distrustful of their government. They wanted realism and to strive for a more socially conscious society. Characters in the concept musical reflected this attitude (Walsh & Platt, 2003, p. 129). Notable concept musicals include Kander and Ebb's *Cabaret* (1966), *Chicago* (1975), *A Chorus Line* (1975) and *Dreamgirls* (1981). Learn more about the choreographers of those shows, Bob Fosse and Michael Bennett, respectively, in the Jazz Dance chapter of this book.



Figure 3.19. *Cats*: The Original London cast

(2024). Photobucket.com. https://img.photobucket.com/albums/v...ndonfirst3.jpg

Composer/producer Andrew Lloyd Webber and producer Cameron Mackintosh ushered in the era of the megamusical in the eighties with *Cats* (1980), and continued the phenomenon with *Phantom of the Opera* (1988). While Webber and Mackintosh began their meteoric rise to fame in London's West End, they soon brought their product to America, where it was embraced quickly and wholeheartedly. Lavish sets, soaring production costs and huge entertainment value may be considered to have replaced thoughtful character and plot development from the book musical (Burston, 1998). Burston noted that "Megamusicals are big global business: capital investments are larger, markets are bigger, more international and more numerous, and stakes are higher than ever before in the history of popular music-theatrical production," (Burston, 1998, p. 205). As Americans had more money to spend on leisure activities, musical theatre producers risked millions of dollars on the megamusical. *Cats*, at one point, was the longest running show on Broadway with 7,485 performances, replaced by *Phantom of the Opera* that ran for 35 years and 13,981 performances. Disney productions entered the arena with shows like *Beauty and the Beast* (1994) and *The Lion King* (1997) that were almost a throwback to the extravaganzas of the nineteenth century (Walsh & Platt, 2003).

Will the megamusical leave a lasting impression upon America like the previous variations of the musical comedy? Walsh & Platt (2003) referenced author Mark Steyn's 1997 book, Broadway Babies Say Goodnight: Then and Now, and said:

> Traditionally, the musical was a popular artistic genre organically connected to popular culture, musically by the vernacular nature of its song and dance and dramatically by narrative, lyric, and dialogue that was contemporaneous with and engaged the society of its time.

This gave its essential vitality and relevance. (p.160)

Walsh & Platt felt that the megamusical was a British, not American invention, and would not stand the test of time with American audiences as the book musical had and continues to do to this day (2003). A *Showboat* production today is just as viable as it was eighty years ago because the basic elements that create the work are based upon the very fabric of American lives.

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3.6: What's Next?

As of this writing, the most popular Broadway shows include *Wicked* (in its twenty-first year) based on a prequel to *The Wizard of Oz*, Disney's *The Lion King*, debuting in 2007 and Disney's longest running show and the highest grossing Broadway production in history, and the ground-breaking show, *Hamilton*, a song and rap musical based on the American revolution. This show has received universal acclaim and has set a new standard for musicals as we move forward into the middle decades of the 21st century. In what direction will the American musical go next? While that answer is not obvious, what is clear is that the American experience drives the creativity and popularity of a genre that is uniquely our own story to tell.

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4: DANCE HISTORY- MODERN AND POSTMODERN PERSPECTIVES

4.1: Introduction- Three factors contributed to the emergence of modern dance

4.2: Dancing from the Outside In

4.3: The Language of Modern Dance

4.4: Dancing Body As Metaphor

4.5: Dance Anthropology in Action

4.6: Modern Dance in Europe - Pedestrian Movement + Emotion

4.7: Narrative and Technique

4.8: Modern Dance in a Postmodern Era

4.9: Conclusion- Modern and Postmodern Perspectives

4.10: References

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4.1: Introduction- Three factors contributed to the emergence of modern dance



Figure 4.1. A postmodern rendition of *Romeo and Julia* from 2016

(https://commons.wikimedia.org/wiki/File:Bild_Romeo_und_Julia.jpg)

Modern dance is a product of the economic, technological, social, and artistic progress that resulted from the advances of the Industrial Revolution. Radical socio-cultural shifts in the 19th century laid the groundwork for new 20th century forms of movement pioneered by women. Paralleling a rise in early feminism, modern dance followed a philosophical trajectory that challenged power centers. Rules needed to be broken. The Suffragette movement was a mirror to the challenging of the traditional dance power center: Ballet. The stringent, hierarchical dance world, regulated by male ballet impresarios, was redolent of the royal European aristocratic structures. Modern dance, and later postmodern dance, toppled the ballet. Brave women, who challenged traditions, began engaging in fresh experimental movement, reinventing notions of could be considered 'dance'.

Innovations in dance came from an emancipatory ethos of liberated American women who wanted to move away from imported European ballet. The 'Dance of the Future', or 'modern' dance started in the late 19th and early 20th century. State of the art technologies and entrepreneurial vision prompted an unfettered creativity where individualistic women who declared themselves the dance artists of a new era (Jonas, 1992). These pioneers followed personal inspiration and adhered to no dance master, taking for granted their constitutional right *Life, Liberty, and the Pursuit of Happines*s. With mystical faith in the relevance and purpose of their art, the dance of the future required personal forward-looking expressivity, not old, inherited, codified rigidity. And making manifest their own destiny in the American land of opportunity was a rugged spirit that celebrated risk taking and challenged the limiting technical vocabularies and choreographic patterns of the classical ballet.

If Europe was the past, then America was the future, and as vanguards of a new dance of the future, a new, 'modern' style of dance was innovated. Three factors contributed to the emergence of modern dance in the late 19th and early 20th century.

1. Industrialization. During the time of increased mechanization, people were fascinated with a 'modern' way of doing things.
2. Social and Political Changes. The Women's Movement challenged the status quo by calling into question the assumption that being denied the right to vote, subjected to unequal pay were indicative of the modernization of social and political ideas about the role of women in society.
3. Art Nouveau and Modern Art. The abstraction of reality depicted in art led to 'new' art, considered 'modern'. Depictions of puritanical lady faeries adorned in glittering white tutus were an antiquated perception of women in a modern era.

Dances from this period illustrate the striving, the trials, the imperfections, and glorious vindications of pushing against the status quo. Innocence and purity were replaced with purpose and shared contribution in the new images of women factory workers

during World War II (Figure 4.2). The stories, myths, and movement vocabularies from the 'Motherland' no longer served. In 20th century America, dance experimentation would take root in rugged individuality, political push back, and freedom!



Figure 4.2. Rosie the Riveter – We Can Do It!

(https://commons.wikimedia.org/wiki/File:We_Can_Do_It!_NARA_535413_-_Restoration_2.jpg)

Learning Outcomes

After reading this chapter you will be able to do the following:

1. Explain how dance in the 20th century was impacted by the women's movement, art nouveau, and industrialization.
2. Discuss the concept of Manifest Destiny, the pioneering American spirit of risk-taking, freedom, and individuality.
3. Identify and analyze the contributions of key contributors to the development of modern dance.

- Chance Operations
- Contraction and Release
- Cultural Appropriation
- Free Dance
- Manifest Destiny
- Multi-perspectivity
- Pedestrian
- Postmodernism

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4.2: Dancing from the Outside In

As an alternative to the inheritance of olde world ballet, Ruth St. Denis (1878-1927) was in search of new and original material to counter the codified ballet and looked to non-European cultures to feed her aspirations as a dancer. An exotic poster advertising cigarettes, depicting Isis seated resplendently upon an Egyptian throne provided the initial inspiration for St. Denis to create her own interpretation of borrowed cultural material. Her reinvention of cultural dances from around the world were rooted in romantic musings of 'Otherness' (Kowal, 2020). A thoughtful and legitimate study of authentic cultural dance forms was not undertaken by St. Denis. Rather, an entertainment-oriented approach, while not pernicious, was an inauthentic project of illicit cultural borrowing.

Her performative presentations were embellished renditions of an Egyptian goddess, Indian *kathaka*, Thai warrior, a Japanese *maiko*, Aztec *Xochitl*, or a Chinese *Quan Yin*, St. Denis' dances were not articulated in authenticity. One of her most famous works was *Radha* (1906), a stylist interpretation of a Hindu goddess in resplendent display! By donning the exotic costumes (authentic and others, not so authentic), St. Denis was effectively attempting to be saturated in a cultural ethos; Starting with the costume, perceptions of the culture radiated inward to her source of inspiration—inculcating her movement ideas—dancing from the outside in.



Figure 4.3. Ruth St. Denis in *Radha*, 1906. (New York Public Library. (15 December 2008). Digital ID: DEN_0032V. ca. 1906. File:Ruth St. Denis in Radha. (31110872324).jpg - Wikimedia Commons)

Ted Shawn (1891 - 1972) entered the St. Denis dance milieux in 1915, where they co-founded the Denishawn School of Dance in Los Angeles, California. Together, Denis and Shawn collaborated with immense success in the popularization of multicultural theatrical dance pageants. Different from the imported European ballet, the Denishawn Company gained international recognition performing within the United States, as well as being invited abroad, the first American company to tour and perform in Burma, Ceylon, China, India Japan, Java, Malaya, and the Philippines (Sherman, 1979). While travelling, Ted Shawn took notes, recorded video (rare for the times), and make efforts to study the indigenous dances with the support and encouragement by their cultural emissaries. In many ways, he was attempting to conduct the authentic ethnographic fieldwork of a dance anthropologist. The intention of Denishawn, therefore, must be taken into consideration when analyzing, critiquing, and evaluating their work through a twenty-first century, post-colonial lens.

Denishawn borrowed non-western cultural attributes – notions of movement, concepts of dress, and thematic content – and presented what they believed to be new and fresh dance. For Americans and many around the world, what they enthusiastically watched WAS new and fresh! But by attempting to modernize dance in their own way, they may have been participating in **cultural appropriation**, though any domineering, colonial aim of exploitation was entirely absent. The Denishawn School revered the cultures they borrowed from, and while they failed at cultural authenticity, their appreciative intent in fact, played a part in the revitalization of *Bharata Natyam* in India, following the suppression of classical Indian Dance by the British Raj.

Aside from international acclaim, Ruth St. Denis founded one of America's first university dance departments at Adelphi

University, and Ted Shawn founded Jacob's Pillow Dance Festival now a hub for dance innovation. But most importantly, the impact that Denishawn had on American dance history lies primarily in the second generation of modern dance pioneers that they trained: Doris Humphrey, Jack Cole, Martha Graham, Merce Cunningham --- to name a few. Read on. These individuals are highlighted below as game changers in dance history.

Definition: Cultural Appropriation

The adoption and use of artistic practices or creative themes by one cultural group from another. Typically, this term that emerged in the late twentieth century is used to describe Western appropriations of non-Western cultural forms and carries connotations of exploitation and dominance as part of the post-colonial critique of Western expansionism (Oxford, 2022).



Figure 4.4. Isadora Duncan, the mother of modern dance, was inspired by the art of ancient Greece, unrestricted nature, and the sovereign individual soul. ArchaiOptix (2023, August 30). Achilles Painter - ARV 987 2 - Dionysos with satyrs and maenads - Paris BnF CabMed 357 - 08.jpg. https://commons.wikimedia.org/wiki/File:Achilles_Painter_-_ARV_987_2_-_Dionysos_with_satyrs_and_maenads_-_Paris_BnF_CabMed_357_-_08.jpg

If Ruth St. Denis danced from the outside in costumed flashy cultural spectacle, then it was Isadora Duncan (1878 – 1927) who danced from *inside*-out. She discarded the corset and the glitter, opting to dance with the softness and beauty of ordinary body mechanics, authentic human emotion, and spiritual expression. Duncan named it "the dance of the future", and as the mother of modern dance, she purported that the real source of dance should be inspired by the natural world, and the soul, though she also relied on the gestural vocabularies of ancient Greek sculptures, frescoes, and vases from western antiquity. Duncan's argued that classical ballet was striving vainly against the law of gravity in science, as well as working against the will of the individual (Duncan, 1902).

According to Duncan, ballet was 'dead art', an impersonal and preposterous "execution of a mere formula [producing] sterile movement which gives no birth to future movements" (Duncan 1902, cited in Copeland & Marshall, 1983, p. 263). Instead, her self-styled, soul-informed expression in iconic toga challenged the accepted norms of 'high art', namely, imported classical ballet as she actively worked to create **free dance**. Without training or money, lacking credentials and institutional support, Duncan changed the trajectory of world dance history by challenging the artistic establishment with her brave movement innovations.

Definition: Free Dance

Starting as a rebellion against the stringency of classical ballet technique, its formulaic choreographic process, hierarchical exclusivity, and cultural primacy, free dance was the precursor to modern dance in the early 20th-century. Loïe Fuller, Isadora Duncan, and Ruth St. Denis are most closely associated with the free dance movement by developing their own styles of choreography and teaching methodologies.

Interactive Classroom Activity: Isadora Duncan

Center Floor:

Taking inspiration from Isadora Duncan, create three distinct sculptural poses. Make sure they vary in level, shape, and volume. Then link them together, creating easy transitions between those that are at a high level and those closer to the floor, for example.

Stike your pose and hold for 4 counts, then transition to the next pose and hold for 4 counts, and so on. You can use these sculptural poses as a canvas to try movement manipulations such as acceleration, deceleration.

Across the Floor:

Form lines at the side of the dance classroom. First improvise water. This might be an ocean, river, stream, torrential rain, or trickle.

Next, improvise wind. What kind of wind is it?

Third, perform your own physical interpretation of a wild animal or creature, such as a lion, sloth, octopus, crane, monkey, shark, elephant, spider, snake, or dragon fly.

Last, improvise your own interpretation of the color red. That might mean sexy, or angry, heartthrob love or bloody horror. Don't tell us! Just dance "red".

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4.3: The Language of Modern Dance

Though Isadora Duncan had advocated for individualism, creativity, and freedom in movement, no specified or replicable technique had been codified. The dance of the future, beyond the individual practitioner, would be lost to history. It was Doris Humphrey (1895 – 1958) and Charles Weidman (1901 - 1975), having come from the Denishawn School in Los Angeles, who wanted to fix this problem. Second generation modern dancer pioneers that wished to continue innovating the new dance of the future, eventually relocated to New York and renamed it 'Modern Dance'. Establishing the Humphrey-Weidman School of Dance in 1928, they set about developing and codifying a language for modern dance. The creation of vocabulary and choreographic tools for dance makers in the 20th century set modern dance on a new path.



Figure 4.5. Doris Humphrey created her scarf dance, *Valse Caprice (1920).* (https://commons.wikimedia.org/wiki/File:Doris_Humphrey_(Sep_1921).png)

Humphrey-Weidman embraced the use of gravity and displayed thoughtful rhythmic design (Cohen, 1974). The choreographic toolkit included principles of muscular relaxation and breathe work related to anatomy, kinesiology, and natural movement fundamentals (Oak Park, 2020). Their concepts such as *free flow* juxtaposed to *bounded flow*, or connected and continuous movements were counterpoint to tight, discontinuous, and contained. They articulated a distinction between *movement qualities* as sharp accent, sustained flow, and rest embedded within *movement patterns* including unison, succession, and opposition. This modern dance movement system was replicable, teachable, and could be transmitted for future generations, just as the codified ballet had been, and world dance as oral histories before that.

Humphrey's nuanced choreographic style came to be known as Fall and Recovery. Her writings about choreographic procedure in *The Art of Making Dances* (1959) emphasized her theories on weighted gravity, tension, and release as explored through a dancer's struggle for stability – both physically and emotionally – reflected in the choreographic climactic counterpoint between falling and recovering (Au, 1988). Her use of ensemble over solo work, as well as the articulated choreography tools and methods eventually influenced her student, José Limón.

Interactive Classroom Activity: Humphrey-Weidman

3 Movement Qualities: Sharp Accent, Sustained Flow, and Rest

Form groups of 4 dancers and create one movement that depicts each of the HumphreyWeidman movement qualities. Link the three different and dynamic movement together in a seamless phrase and perform for your peers.

3 Movement Patterns: Unison, Succession, and Opposition

Now, each of the groups are assigned one of the Humphrey-Weidman movement patterns.
Each group of 4 dancers take their Humphrey-Weidman movement qualities phrase and manipulate the phrase by adding one of the three different patterns in unison, succession, or in opposition. Perform for your peers.

If your teacher wishes to advance the assignment one more level, now combine 2 different groups of 4 to make a group of 8 dancers. Coalesce the two different choreographed phrases to be intermingled, contrasted, or combined. Adopt the dynamic qualities and the movement patterns in order to align the two groups' creative work. Embody the Humphrey-Weidman concepts... and perform!

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4.4: Dancing Body As Metaphor

José Limón (1908 – 1972) was Doris Humphrey's protégée and adopted many of the Humphrey-Weidman choreographic tools to formulate his own technique. An immigrant from Mexico, he started to study painting at UCLA, but in 1928 when he moved to The New York School of Design, he was inspired a year later to take up dance instead after seeing a performance by students from the Humphrey-Weidman School.

The complexities of human life are explored in Limón's work where large body gestures and primal movements such as grasping, reaching, pulling, collapsing, communicate instinctive emotion. His dances explored the strengths & weakness of the human character, with *The Moor's Pavane* (1949), based on Shakespeare's *Othello* his most recognized piece. *The Traitor* (1954) was an ensemble piece inspired by the McCarthy hearings. Stylistically, Limón preferred flow, as opposed simply creating static poses, shapes, and lines in space. This emphasis on transition from one shape to another, or flow, connected the lines, circles, planes and natural rhythms with a conscious use of breath, musicality, and dramatic expressivity. Limón warned about the danger of dance becoming "so rigid, so fossilized, as to lose the freshness, resiliency, and vigor of its original impulse" (Cohen, 1966, p. 18). Limón offered the next stage of choreographic innovation for modern dance in the form of **motif**, actualized through improvisation and found movement, as well as contrast and refinement, in order to express a certain theme or narrative idea that had not yet been done before. In *The Moor's Pavane*, for example, the dramatic pathos of betrayal and jealousy was danced in metaphoric episodes with frequent changes in level, numerous changes in stage facings, varying tempos, and splicing of motifs.

Definition: Motif

A term derived from Labanotation, motif is a single movement or short phrase of movements that contrast actions to stillness and express a theme within a dance. The movements are sequenced and repeated, varied, and developed, appearing variously any number of times, making the dance familiar, hence thematically recognizable for spectators.

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4.5: Dance Anthropology in Action

An early activist for social justice, dancer, and anthropologist Katherine Dunham (1901 - 2006) began studying ballet at a young age, eventually embracing classical ballet as a foundation for her future technique. Her early training also included East Indian *Bharata Natyam*, Javanese, and Balinese dance traditions (Legg, 2010). In 1929 she attended the University of Chicago to major in Cultural Anthropology with a scholarly focus on the dances of her ancestry, dances from the African diaspora. Eventually Dunham earned bachelor, master, and doctorate degrees focusing on dance anthropology. In 1930, Dunham formed her own dance company *Ballet Nègre*, one of the first ballet companies for black dancers in America. Their first public performance was at the Chicago World's Fair. Dunham received her first grant to study the dances of Jamaica, Martinique, Trinidad, and Haiti in 1935 where she spent 9 months as a dance anthropologist studying the local dance culture from which she began to develop the world's first "African American" concert dance technique based on her field work in the Caribbean.

Dunham choreographed her first full-length ballet, *L'Ag'Ya* (1938) and at that time, her stated goal was "to develop a technique that will be as important to the white man as to the Negro... To attain a status in the dance world that will give to the Negro dance-student the courage really to study, and a reason to do so... And to take *our* dance out of the burlesque – to make of it a more dignified art" (Manning, 2010, p. 504, emphasis in the original). Dunham's incorporation of isolated torso to hip undulations used polyrhythmic tempos counterpoint to graceful fluidity in the *port de bras* (style arm movements), as well as "classical lines" and turn-out.

Her unique style has been characterized variously as modern, jazz, or fusion with dramatic narrative features. In 1940, Dunham co-choreographed *Cabin in the Sky* on Broadway with George Balanchine, though she was never given choreography credit in the playbill program (O'Conner, 2006). Her company of dancers and musicians embarked on their first United States tour in the production then in the film *Carnival of Rhythm* (1941). Following the United States entry into World War II, Dunham made an appearance the musical film *Star Spangled Rhythm* (1942), then Pardon My Sarong (1942). Then in 1943, her company worked on the black Hollywood musical *Stormy Weather* (1943) (Conyers, 2005). Following Broadway and Hollywood, Dunham's troupe then commenced a tour through North Africa, North and South America, Europe, Australia, New Zealand, and East Asia.



Figure 4.6. Katherine Dunham was an American dancer, anthropologist, choreographer, educator, author, activist, and universalist. (File:Katherine Dunham.jpg - Wikimedia Commons Source: Library of Congress. New York World-Telegram & Sun Collection. http://hdl.loc.gov/loc.pnp/ppmsca.05791; Phyllis Twachtman, World Telegram staff photographer)

Making its premiere at the Adelphi Theater in New York, one of Dunham's major works was *Shango* (1945) with a finale to the first act of *Carib Song*, which conjures the distinctive atmosphere of the West Indies. *Shango* was a staged interpretation of a Voodoo ritual that became a permanent part of the company's repertory. Dunham technique classes employ multiple drummers -- the dancers engage polyrhythmic isolated body movements, so that one body part will move to the beat of one tempo while another body part will move to a completely different tempo simultaneously. Dunham's choreographic style and movements are grounded, including leaps and prances. Her merging of European-style ballet to polyrhythmic movements derived from African

and Caribbean cultures, Dunham adapted and innovated a unique movement for public performance, such as *Shango*.

In 1947, she published *Dances of Haiti,* a work considered to be the first serious study of ethnic dance, and through the 1950s, her company toured and filmed numerous televised productions around the world. Both the Haitian and French governments designated Dunham as an officer of the *Ordre des Arts et des Lettres* in their respective countries, and she received the President's Award of the National Council for Culture and Art from President Reagan. Dunham received a Kennedy Center Honors award in 1983, and in 1992 at the age of 82, stirred international attention by going on a 47 day fast in protest to the United States' deportation of Haitian refugees fleeing a military coup.

University systems also host Dunham technique certified instructors who follow and preserve the Dunham tradition (Sacramento Bee, 2012). A former principal dancer with the Dunham company, Dr. Glory Van Scott, has described the impact Dunham's work had on jazz and modern dance techniques (Bloch, 2009). A feature cover story on Dunham in *Dance Magazine* was entitled "One-Woman Revolution" where her style was further described as 'fusion' technique (Perron, 2000). Dunham presented indigenous forms on a concert stage based on her ethnographic fieldwork fused to ballet and was the first American choreographer to successfully sustain a black dance company, innovating and performing in concert theatres, film, tour, and nightclubs. Dunham started a dance school, created a new dance technique still practiced today, and unfailingly fought for social justice.

And it has been said that Dunham was a "universalist" (Aschenbrenner, 2002) and given a title by some as the Black Matriarch of Modern Dance. However, as a universalist, she expressed public discontent at being given such a title, challenging the presumption that the significance of her work reached only as far as Black dance? During a 2003 New York tribute, she addressed the audience as follows: "There is one thing I would like to say; I am so tired of being considered a leader of Black dance. I am just a person who happens to be what in this country is called 'Black.' I will insist on being called, one, a person, and two, a human being" (Dunham, 2003 cited in Missouri Historical Society, n.d.).

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4.6: Modern Dance in Europe - Pedestrian Movement + Emotion

Hungarian born Rudolf von Laban (1879-1958) is considered to be the father of modern dance in Europe. As a boy, he had witnessed a touring performance performed by Isadora Duncan. Laban was inspired by her soul-inspired, free-flowing dance, and was also very interested in gymnastics, theatre, puppetry, and backstage operations. However, his obsession with efficiency and mechanization was an indictment against what he viewed as Duncan's flowy superfluous interpretive movement. Laban called for mind-informed movement, declaring that dance must not be inspired only by the soul (Everett Gilbert, 1983), believing that dance should have *intention*.

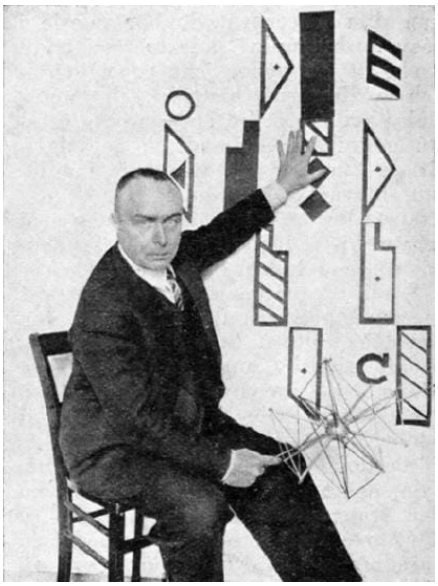


Figure 4.7. Rudolf von Laban and his Laban Movement Analysis, a notation system for dance choreography. (File:Labanotation1.jpg - Wikimedia Commons; Source: http://archiv.ucl.cas.cz/index.php?path=RozAvn/4.1928-1929/36/358.png)

Laban's analytical approach to choreography prompted his development of Laban Notation Analysis (LMA). Laban notation was a way of coding movement in a system of symbols before there were recording devices, though LMA is still used today for movement analysis. He visited school yards and parks frequently to study children at play and studied writings on dance design, striving for every day, human, organic, **pedestrian** movement rather than urban, non-natural dance techniques (Kant, 2004).

Definition: Pedestrian

Someone who travels on foot, considered to be drab or dull, as if plodding along on foot rather than speeding on horseback, by coach, or car. The term pedestrian is often used to describe a colorless or lifeless style (Merriam-Webster, n.d.). In dance, pedestrian movements are everyday body mechanics such as walk, run, hop, skip, jump, turn, roll, or bend.

Laban's protégée was Mary Wigman (1886 – 1973). Starting dance later in her life, she participated in a summer session revering Laban's notion of simple and intentional pedestrianism as dance and in replicating his choreographic devices, quickly became his choreographic assistant. She embraced pedestrianism as a base principle, but desired to augment the dance beyond mind-informed intentionality to add an emotional component to performance. Wigman's staging of pedestrian movement paired to a specific emotional sentiment was a choreographic mechanism aimed at provoking a specific emotional response from the audience. She argued that dance lacking expressivity or a dancer's inner experience is valueless (Wigman, 1983). Wigman toured Germany then later formed her own dance school. She amassed a following of dancers who were intrigued with her notion of *Ausdruckstanzen,* where existential individual expressivity through dance can facilitate the processing of emotional feelings, good or bad – something that became crucial for many during the war years, a precursor to Dance Movement Therapy (DMT).



Figure 4.8. Ernst Ludwig Kirchner's (1926) *Death Dance of Mary Wigman.* (File:Ernst Ludwig Kirchner, Totentanz der Mary Wigman, 1926-8.jpg - Wikimedia Commons; Source: Artdaily.org)

Nazi Germany hosted the 1936 the Olympic Games. Hitler saw this as a chance to demonstrate the supremacy of National Socialism (Cox, 2018). Conscripted to choreograph the opening ceremony, Laban and Wigman felt social and political pressure from the National Socialist Party to create a monumental piece. They chose to feature more than a thousand dancers in *Vom Tauwind und der neuen Freunde* (translated as "Spring Wind and the New Joy"). Though at the final dress rehearsal, Hitler and Goebbels abruptly declared the work had nothing to do with the national ethnic *Völkisch* deeming it too abstract, intellectual, and poorly choreographed (Hanley, 2004). Having fallen out of favor with the Nazi Reich, Laban's popularity declined and Wigman was denounced as a Jew-lover who created 'degenerate dance' (Kew, 2017). She put on the Nazi blacklist by the regime (Sorrell, 1975).

Interactive Classroom Activity: Laban-Wigman

5 Pedestrian Movements: Compose a Dance Phrase

Take 25 small pieces of paper and write pedestrian movements - one on each paper - that are everyday body mechanics. Suggestions are walk, run, hop, skip, jump, turn, roll, bend, wrap, unwrap, lean, lunge, glide, twist, squeeze... etc.

Round 1: Dancers form groups of three and randomly choose five pedestrian steps. Next, cocreate pedestrian movement for each randomly selected step, in an order that can easily feed one move into the next, taking level and shape into consideration.

Round 2: After the first dance phrases have been performed in class, each group meet up with another group of three dancers and collaborate to coalesce the two movement phrases, creating a choreography with 10 distinct steps, that flow in, and out, atop and below one another in a creative way.

Round 3: Perform the phrases to a variety of music genres, serious or comical, add emotion to the pedestrian movement, taking on different tempos for dancers, and different - perhaps more evocative - meanings for observers.

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4.7: Narrative and Technique

As Rudolf von Laban and Mary Wigman choreographed the opening number for the 1936 Olympic Games in Berlin, across the Atlantic, an up and coming American choreographer Martha Graham was invited to represent the United States in a dance exchange hosted by the Nazi Reich. Despite promises of immunity for Graham's Jewish and non-white dancers, she summarily rejected the invitation insisting that her dance company would not be comfortable performing in Germany while so many artists were subjected to persecution (Hanley, 2004).

It is crucial to understand the impact that dance can play in comprehending the realities of history and the role that dance played between two world wars. This lens to view dance as a propaganda for Nazism can be met conversely as a mechanism for resistance. Dance used dance as political tool amid the geo-political turmoil (Cox, 2018).



Figure 4.9. Martha Graham and her company dancer Bertram Ross in dramatic posture indicative of Graham's repertoire. (File:Martha Graham and Bertram Ross.jpg - Wikimedia Commons; Source: https://www.loc.gov/pictures/collection/van/item/2004662957/)

Second generation modern dance pioneer Martha Graham (1894 – 1991) had studied at Denishawn and soloed under Ted Shawn's reimagining of a Toltec maiden who defends her honor against a drink-maddened emperor. Hence, even after her years training in Los Angeles, much of Graham's subsequent work after relocating to New York elevated narrative content with meaningful, psychologically potent storylines. She continued to employ narrative tales, spectacular sets, and costumes, cojoined to crowd-pleasing stagecraft, though her acknowledgement of Denishawn's cultural inauthenticity prompted her to innovate a new modern dance technique known as **Contraction and Release**.

Definition: Contraction and Release

Martha Graham's technique is called Contraction and Release.

Modern dance was deeply impacted by Graham's iconic dramatic body postures, cupped hands, and flexed bare feet, being described as "that arty, angular women who moves in spasms and jerks" (Cohen, 1974, p. 135). Of her 181 works, three that have come to be synonymous with Graham's innovation includes her solo *Lamentation* (1930) in purple bounded dance sack, *Appalachian Spring* (1944) set in rural America to depict struggles inherent to the human experience, as well as her iconic *Night Journeys* (1947) featuring long lines in diagonal asymmetry. This new vocabulary for modern dance revealed passion, rage, ecstasy, or fury – the ugliness and brutality common to human existence, effectively deposing the centrality of classical ballet as the dominant form in 20th century dance.

As a young African American child growing up in Los Angeles, Lester Horton (1906 - 1953) loved the popular and elaborate Denishawn productions (Blumberg, 2023). An interpretive dance production based on Henry Wadsworth Longfellow's *The Song*

of Hiawatha was Horton's first performance experience, and to prepare for his lead role, he traveled to New Mexico to study the traditional chants and dance steps associated with Native American cultures in the region. And later, having chosen California as his own base of operations, America saw one of the very first racially integrated dance companies. Horton created choreographic works for stage and Hollywood between 1942 and 1945, including *Moonlight in Havana*, *Ali Baba and the Forty Thieves*, and *White Savage*, all set in exotic locales so Hollywood could utilize people of color in the dance sequences popularized in the film industry.

His potent and enduring masterpiece is *The Beloved* (1948), a danced narrative account of a husband who beat his wife to death with a Bible suspecting her of infidelity. His exaggerated, creative, and unusual, choreography employed distinctly unballetic steps (Britannica, 2023). Horton was unafraid to incorporate movement from global and folk traditions such as Japanese *Kabuki*, Native American imitative tribal dances, Javanese isolations, as well as Afro-Caribbean undulations, creating his own style, known today as Horton Technique.

Born in Texas, Alvin Ailey (1931 – 1989) was raised as a Christian, a deeply rooted spiritual framing that informed Ailey's future work in dance. Industrial jobs abounded due to America's entry into WWII, and in 1942, his family moved to Los Angels for work. This move to LA was another step on Ailey's journey that aided his exposure to influences that would shape his destiny. His high school teacher took the class to see Diaghilev's *Ballet Russe*, then he saw an ad for Katherine Dunham's all black dance company and the mustard seed of hope, passion, and purpose had been planted.

After attending UCLA, Ailey studied under Katherine Dunham for a time then became Lester Horton's protégé. Still honing his craft, his mentor passed away in 1953 and Ailey took over artistic leadership of the company to fuse Horton's technique with Ailey's choreographic voice, embodied in his Southern experience as a black with emancipatory Christian perspectives. In 1954 Ailey relocated to New York City an embarked on the creation of a choreographic body of work changing the landscape of American dance forever. His most iconic work is packed with powerful emotional and technical feats, *Revelations* (1960) is set to a suite of traditional gospel spirituals, a narrative choreography that tells the story of the African American experience with bounded movement built into modern and jazz dance. "Choreographed when he was only 29 years old, *Revelations* is an intimate reflection inspired by childhood memories of attending services at Mount Olive Baptist Church in Texas, and by the work of writers James Baldwin and Langston Hughes (Ailey, 2024). *Revelations* reflects intense cultural, political, and spiritual themes and made an appearance on a U.S. postage stamp. It has been performed numerous times at the White House twice and was repurposed for the 1968 Olympic opening ceremonies.



Figure 4.10. Alvin Ailey American Dance Theatre performs legendary *Revelations*. Photo credit: Paul Kolnik

(File:Alvin Ailey - Revelations.jpg - Wikimedia Commons; Source:https://www.flickr.com/photos/knightfoundation/5985641517/in/photostream/; Author: Knight Foundation)

Dance as a Political Act

Modern dance was priming America for a new generation of dance pioneers that, like Dunham and Ailey, brought dance into the forefront of politics and social injustice. Daughter of Russian immigrants, Anna Sokolow (1910 - 2000) was an American

dancer and choreographer who had an intense interest in social and political issues, molded by her upbringing in New York's Jewish immigrant community. She started her dance training under Martha Graham in 1929, but soon became affiliated with the controversial “radical dance” movement to forge her own choreographic path, becoming a dance rebel with a social agenda. Sokolow’s dances early on highlighted the Jewish plight in Germany in her *Anti-War Trilogy* (1933). In 1936, Sokolow organized her own company Dance Unit, featuring politically driven imagery through the use of flexed feet and flexed wrists set to the musical downbeat. This was distinctive in Sokolow’s choreography for both solo and ensemble works focused on the exploitation of working class, founding the Worker’s Dance League (Prickett, 2016).



Figure 4.11. Sokolow’s work is associated with the Workers dance League, union protests, organizing, and women’s rights; CIO pickets jeering at few workers who were entering a mill in Greensboro, Greene County, Georgia,May 1941

(File:CIOstrikersa.jpg - Wikimedia Commons; Source: Library of Congress CALL NUMBER: LC-USF33- 020936-M2; Author: Jack Delano (1914–1997))

Sokolow choreographically tackled themes of isolation, tension, alienation, deprivation, human suffering, and war (Wozny, 2017) through her use of empathic gestures such as gripping, clinging, use of gravity. Sokolow’s *Rooms* (1955) was an ensemble dance that grew from the topic of urban alienation, from which her choreographic aesthetic was been described as “American expressionism… Miss Sokolow can sum up a state of being -- an entire society -- in an arrested pose” (Kisselgoff, 1991). Her piece *Dream* (1961) revealed the horrors of the Holocaust, earning her the distinction of being credited as “the Solzhenitsyn of twentieth-century dance… consistently and uncompromisingly reflect[ing] the reality of society through her work” (Freed, 2022, para 7).

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4.8: Modern Dance in a Postmodern Era

Skeptical toward traditional values and assumptions of reality, postmodern philosophy challenges ideas that grew out of post-Renaissance, post-industrial modernity. This ideological conception of 'after modernism' is **postmodernism**, which heckles tradition and screams that absolute knowledge cannot exist. Like the 21st century debate about the binary chromosomal assignation of sex based on biology – is being challenged. Should transgendered men compete in sports against biological females? What is fair, what is right, what is truth? Postmodernism has forced a new and confusing relationship with the world, a collage of knowledge, beliefs, and non-beliefs where everything is questioned. Postmodernism even challenged, what is dance?

Definition: Postmodernism

Phenomenology, critical theory, and existentialism undergird a general skepticism about the truth and reality. Influenced by the writings of Foucault, Heidegger, Hegel, Kierkegaard, and Nietzsche, theoretical postmodernism is a philosophical direction which questions life as we know it and is critical of the foundational assumptions of reality.

In 1967, French theorist and literary critic Roland Barthes wrote an essay "The Death of the Author", in which he challenged the traditional methods of critiquing literature. Instead of trying to derive the ultimate meaning of a work by looking at the author's biography or the author's intentional meanings in creating the work, Barthes placed each individual reader's interpretation as paramount in the process of textual analysis. The death of the author was a notion that emphasized and elevated any observer's viewpoint where the more subtle, indirect features of the work can be interpreted, illuminating multiple perspectives and insights. Dancer and choreographer Merce Cunningham (1919-2009) read this essay by Barthes and adopted this concept of **multi-perspectivity** in his choreographic creations.

Definition: Multi-perspectivity

The consideration of numerous interpretative insights about a cultural product, multiperspectivity reflects different views of a dance, historical event, or literary work. The impact of Roland Barthes (1967) essay echoes society's increasing diversity and cultural pluralism, educators -- and by extension society -- has begun to question the validity of a singular one-sided, grand narrative.

In modernity, a choreographer's intended narrative in dance -- outlined explicitly by Wigman in her notion of 'authoring dance'-- was a project taken up by Graham who authored in prolific choreographic works, in the postmodern era, multiperspectivity became the lens to view dance. This was a significant admission by choreographers that creators, practitioners, and observers of dance come at a work with a multitude of experiences, understandings, differentiated knowledges, and worldviews. Cultivating an understanding of multiperspectivity is a precondition for informed citizenship for those who live in a multicultural society, where the notion of 'walking in someone else's' shoes supersede a homogenized, singular, mandated, narrative that emerge from an unquestioned power structure.

Cunningham looked forward into the future – he decentered the power of the choreographer in postmodern dance and ushered in futurism. Pairing dance to technology, Cunningham's last piece *BIPED* (1999) was a statement about the human species on two feet with an eerie foreshadowing to the primacy of the digitized human interaction, and perhaps even AI. This decentering process was the locus of Cunningham's work and impact. It was perhaps his reading of Barthes that initiated his own ideas about dance. He countered the established narrative choreographic established by Wigman and Graham who had always aimed to author dance and send their audiences away with a very specific emotional response.

A former dancer with Graham's company, Cunningham revolutionized modern dance into a postmodern art by introducing Chance Operations. The use of dice, I-Ching cards, or the flip of a coin, Cunningham's technique innovated and elevated abstract choreography, non-narrative, non-linear and lacking a climactic moment. The observer was allowed to determine what the movement communicates. In viewing Cunningham's work, authoring dance is no longer valid.

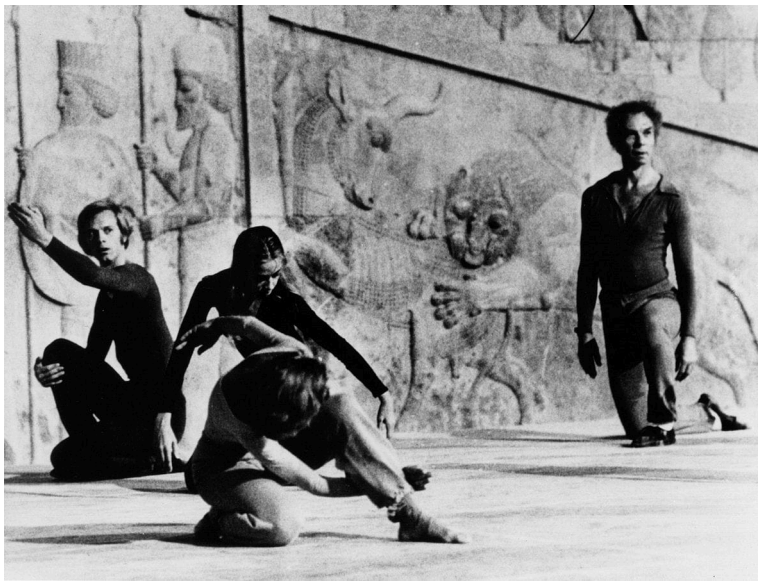


Figure 4.12. Merce Cunningham and company dancers at the Shiraz Festival in 1972. Photo courtesy Cunningham Dance Foundation archive

(File:CunninghamDunnBrownShiraz1972.jpg - Wikimedia Commons, Source: http://www.mitpressjournals.org/doi/pdf/10.1162/leon.2007.40.1.20)

In 1986, Cunningham created *Points in Space*, a filmed work for BBC. The ever-shifting perspective of the camera was an "exploration of the spatial decentering that he's used on the stage since the 1950's... By moving the camera, this suggests there is no single fixed focus or front" (Davidson, 1984). For example, depending on where you are standing when viewing the stars at night, if you're in Morocco, Argentina, Iceland, or Thailand, every human has a different perspective. For Cunningham, depending on the perspectives of the individuals in an audience, or their interpersonal dispositions they bring to the moment, a dance might take on numerous different meanings. Cunningham disregarded the single point perspective and utilized the idea of collage where the eye of the spectator was not automatically guided upstage center. Instead, his choreography displaced form and moved in a "collagelike" fashion between shifting points in space welcoming asymmetry, gravity, spatiality, and repetition. Similar to entering a modernist Hans Hoffman (Figure 4.13), Wassily Kandinsky, or Jackson Pollock painting, anywhere is everywhere, and the pastiche of shifting color gives the impression of movement going on forever.



Figure 4.13. Modernist artist Hans Hoffman (1880 – 1966) exhibited a dripped paint style, where repetition and displacement of form was texturally expressed in his *The Nature of Abstraction* exhibit at Peabody Essex Museum (PEM)

(David Adam Kess (2019, Nov 29). Hans Hofmann: The Nature of Abstraction - pem.org. https://commons.wikimedia.org/wiki/File:Hans_Hofmann_(1880%E2%80%931966)_The_Nature_of_Abstraction_-_PEM,_Peabody_Essex_Museum,_(pic.)g5.jpg)

Interactive Classroom Activity: Martha Graham vs. Yvonne Rainer

Graham structured a choreographic style that emphasized narrative:

Narrative
Dramatic
Costumes
Flashy / Spectacle
Props
Proscenium Stage
Traditional Gender Roles
Star System Hierarchy (Principle dancers, Soloists, Ensemble)
Performance Quality
Communicative to Audience

Rainer challenged those authoritative structures and narratives:

Narrative-NO!
Dramatic-NO!
Costumes-NO!
Flashy / Spectacle-NO!
Props-NO!
Proscenium Stage - NO!
Traditional Gender Roles-NO!
Star System Hierarchy (Principle dancers, Soloists, Ensemble) -NO!
Performance Quality-NO!
Communicative to Audience-NO!

Activity #1: Sticky Hands

- With a partner, stand in 4th position *plié* position plié facing each other.
- Link your wrists while the rest of your body is not connected to your partner.
- Begin to move organically, like your wrists are "stuck" to each other.
- Rules of the Dance Game: You are trying to un-center/off balance the other person...
- BUT! You cannot move or lift your feet from the spot they are planted.
- Nor can you lose wrist contact.
- Find Movement: Now, while executing "Sticky Hands Activity", find movement that is organic, interesting, exciting, risky and potential material for choreography!

Activity #2: Yes No Game

- With a partner, stand in 4th position *plié* facing each other - connect wrists to start
- Rules of the Dance Game: You are trying to un-center, or push off balance the other person... and GET THEM TO THE OTHER SIDE OF THE ROOM!
- You are not allowed to detach from physical contact.
- **Find Movement**: Now, while executing "Yes No Game", find movement that is organic, interesting, exciting, risky, and potential material for choreography!

Moving through space in an improvised response to gravity, contact improvisation was first proposed in 1972 by Steve Paxton (Loeffler-Gladstone, 2019). An interplay of listening, trusting, and reflexive action, **contact improvisation** is performed between two or more dancers responding to impulse, weight, momentum, fall, and release all while maintaining physical connection. Crucial to successful contact improvisation is suspending control and a specificity of aesthetic but is instead an act of widening the senses to access potential new movement. Contact improvisation integrates chance-generated techniques following Cunningham's contribution to the postmodern dance movement. Paxton (1979) wrote:

> "The exigencies of the form dictate a mode of movement which is relaxed, constantly aware and prepared, and onflowing. As a basic focus, the dancers remain in physical touch, mutually supportive and innovative, meditating upon the physical

laws relating to their masses: gravity, momentum, inertia, and friction. They do not strive to achieve results, but rather, to meet the constantly changing physical reality with appropriate placement and energy" (Paxton, 1979, p. 26).

Definition: Contact Improvisation

An interplay of listening, trusting, and reflexive action, contact improvisation is performed between two or more dancers responding to awareness, onflowing impulse, weight, momentum, fall, and release all while maintaining physical connection.

The dance collective experimenting with contact improvisation was not exclusive to Steve Paxton, as there were several dancer/choreographers of the 1960s who had worked in similar experimental mode utilizing release, gravity, site specific and inertia as the premise for their movement. Some postmodern pioneers working in this way include Anna Halprin's San Francisco Dancers' Workshop, Yvonne Rainer, and Trisha Brown.



Figure 4.14. Contact improvisation is a key feature of postmodern dance

(Koyaanisqatsi12 (17 January 2017). This image of a Contact Improvisation trio was taken in Florence (MA) during a workshop held by Nancy Stark Smith, in January 2017. https://commons.wikimedia.org/wiki/File:Contact_Improvisation_Trio_Dojo_Florence.jpg)

Anna Halprin (1920-1921) had been an early member of the Humphrey-Weidman Dance Company, but also trained under Hanya Holm (mentored by Mary Wigman) and Martha Graham. Halprin came to be equated with the avant-garde dance movement and viewed "dance not only as a theatrical art but also as a means of promoting psychological development" (Anderson, 2021, para. 2). She frequently juxtaposed movement to dialogue in the Dadaist theater tradition leading the experimental San Francisco Dancers' Workshop. Among her early students Trisha Brown and Yvonne Rainer, all of whom challenged conventionality, societal norms, and politics through dance.

Hosting dance workshops in urban ghettos, Halprin brought dance to many who may not have otherwise had the chance to move in such exploratory ways. She formed a multi-racial company to create pieces that were about racial inequality, and when she was diagnosed with cancer in the 1970s, her work then began to focus on concepts of healing. She founded the Tamalpa Institute, which was a program for those suffering with cancer and AIDS to come together and use dance as healing (Tsioulcas, 2021). By redefining what is considered dance, making it available to everyone, Halprin and her comrades used dance to address social, political, and individual needs. In this way, Halprin's work was both culturally reflective and culturally impactful. She expanded the dance process by developing the concept of task movement, in which dancers repeat a simple task many times. Her focus on impulse and self-awareness vis-à-vis spontaneous movement lead to task movement, where dancers repeated tasks given to them over and over again. She also worked with Gestalt therapists Fritz Perls and John Rinn to develop healing dances and codified a method called the Life/Art Process.

Friend of Paxton and Halprin was Yvonne Rainer. Born in San Francisco in 1934, Rainer's parents were self-declared political

radicals. Her mother, a stenographer, was born in Brooklyn to Jewish immigrants from Warsaw, and her father, a stonemason and house painter, was born in northern Italy. Rainer moved to New York in 1956 at the age of 21 to study dance at the Graham School and at Cunningham Studios. The Judson Memorial Church was a rendezvous location for the emergence of contact improvisation, developed by Rainer, and her friends Steve Paxton and Ruth Emerson at a small church on Judson Street.

In 1962, they approached the presiding pastor at the Judson Memorial Church to ask if they could use the space during off hours as a performance venue. The Church already had a reputation for radical artists such as the Judson Poets' Theater and Judson Art Gallery, so Rainer and her friends made Judson Church a focal point for vanguard dance, as well. While dance pioneers had worked hard to "Author Dance" with a specific emotion (Wigman) or narrative (Graham), Rainer's approach to dance drew from Laban, Cunningham, and Halprin's ideas using everyday pedestrian movement, chance, and improvisation. For Rainer, the body was viewed as a source for infinite varieties of movement rather than as the purveyor of plot or drama. She countered the concept of authoring dance, though the occurrences in the 1960's influenced Rainer's work in creative movement explorations using an egalitarian social construct, as well as pedestrian (accessible to all) movement. Many of the elements she employed—such as repetition, tasks, and indeterminacy—later became standard features of modern dance.

In 1965, she wrote the *No Manifesto* (Rainer, 1965), declaring what she and her contact improvisation friends felt should be the new direction for modern dance.

No Manifesto

No to spectacle.

No to virtuosity.

No to transformations and magic and make-believe.

No to the glamour and transcendency of the star image.

No to the heroic.

No to the anti-heroic.

No to trash imagery.

No to involvement of performer or spectator.

No to style.

No to camp.

No to seduction of spectator by the wiles of the performer.

No to eccentricity.

No to moving or being moved.

Please ask yourself... What is spectacle? What is virtuosity? Read the *No Manifesto* with critical thinking... know what each of her points really means. This is how you will understand and come to see her success moving modern dance forward in dance history into the postmodern condition. What was happening in the United States in the 1960s? Knowing something about this history (Vietnam War, Civil Rights Movement, Free Love, Hippies, Flower Children, Challenge Authority, Protest War) really sheds some light on how and why Rainer created her *No Manifesto*. Revolution and resistance themed, Rainer questioned structures of authority, emblematic of the 1960s counterculture.

In Rainer's piece *Trio A* (1978), one characteristic feature of this five-minute dance is that the performer never makes eye contact with spectators. The instance in which movement might require the dancer to face the audience, her eyes are closed, or the head is involved in movement such as shaking out her hair. Rainer's *Trio A* attempted to erase energy investment within both a given phrase and the transition. There was an absence of the classical appearance of "attack" at the beginning of a phrase, nor was

there a “recovery” at the end, with energy arrested somewhere in the middle, as in a low level *grand jeté*.

Interactive Classroom Activity: Martha Graham vs. Yvonne Rainer

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Rainer challenged those authoritative structures and narratives:

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Activity #2: Yes No Game

- With a partner, stand in 4th position *plié* facing each other - connect wrists to start

Pushing the limits of dance experimentation, postmodern dancer Trisha Brown said, “I like to know the limits of my space, and I like to push it... I like to go to boundaries and stand on them — breach them” (Langer, 2017). Continuing danced explorations in improvisational indeterminacy (not pre-determined), the next postmodern dancer/choreographer pioneered the concept of ‘found movement’ in improvisation converted to choreography that could be reused over and over. Brown employed ‘intentional improvisations’ that required visioning, planning, and revision, all of which was documented in sketches and drawings (Walker, 2024).

Brown used unorthodox venues as performance spaces such as exterior architecture to support abstract movement and defied what was thought possible with dance. She used illusions, technology, and harnesses in her pieces to suspend choreography from high rise buildings, performing vertically suspended movement on walls. Having graduated from Mills College dance program in 1958, Brown then attended the American Dance Festival (1958-1961) and eventually moved to New York in 1961. She had been a student of Anna Halprin, José Limón, and Merce Cunningham. And Trisha Brown assisted in the establishment of Judson Dance

Theatre, the avant-garde experimental collective (Macaulay, 2017). Later, Brown founded her own postmodern dance company called the Trisha Brown Company in 1970. She was inspired by the postmodern composer John Cage (Merce Cunningham's life partner), with early pieces set to Cage's music often filled with silence, breath, and footfalls (Trisha Brown, 2023). Her work started as purely improvised, inviting postmodernist multiperspectivity aiming to prompt her audiences to ask questions (Perron, 2017). Brown's *Floor of the Forest* (1970) required that the audience crouch down to see what was being performed, and *Walking on a Wall* (1971) gave the illusion of dancers looking upon the audience from above.

Brown won both European and American acclaim for her most iconic work, *Set and Reset* (1983) performed at the BAM Next Wave Festival in New York, and from there Brown and her company of dancers started performing in large theatres such as Sadler's Wells in London. Her choreography has been called dartingly quick but fluid (Kisselgoff, 1987), Fellow dancer Doug Elkins noted that Brown "was a tsunami and a tea ceremony all at the same moment" (Perron, 2017). In her 40-year career, Brown established three dance companies, created 100 works and six operas, Brown expanded upon Cunningham's multiperspectivity and Rainer's call for 'no' to anything resembling traditional movement, Brown eliminated bravura, academic technique, narrative acting, and musicality ushering in a new era of dance (Macaulay, 2017). Provoking, inspiring, and intellectually challenging in its simplicity, Brown's legacy firmly rooted postmodern dance was firmly rooted.

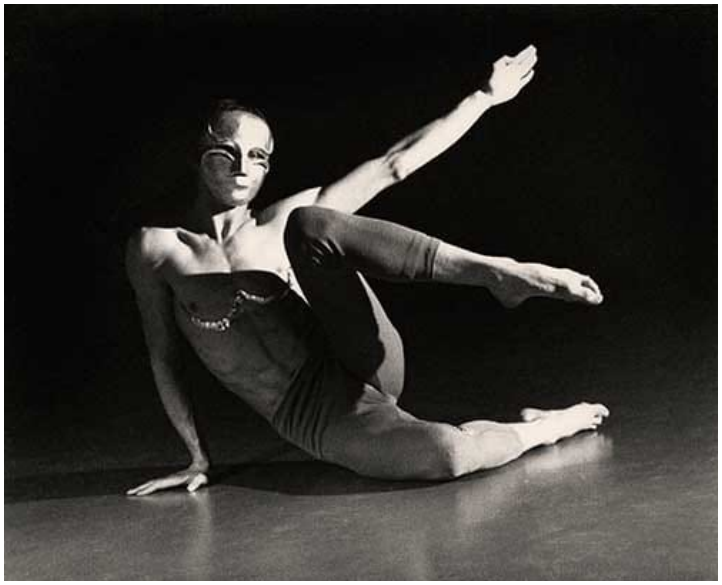


Figure 4.15. The asymmetry of modern dance was innovated in the 20th century

(Sigurd Leeder. (1975). Sigurd Leeders "Mobile" getanzt von Ueli Kohler, 1975. Nachlass von Sigurd Leeder im Schweizer Tanzarchiv. https://commons.wikimedia.org/wiki/File:1027-6-8-13-1_Ueli_Koller.jpg)

Of Fungi and Veal Calves

Born and raised on a dairy farm in Vermont, Moses Pendelton from a young age was infused with an affinity for the natural world, where animals, plants, minerals, and systems of interplay between farm equipment and human facilitation laid the foundation for his worldview and creativity. He attended Dartmouth University and graduated in 1971 with a bachelor's degree in English Literature, and though Pendelton was not a trained dancer, he founded his first company, Pilobolus, during his senior year as a collaborative experimental movement group. Named after a genus of fungi that Pendelton knew from his farm life upbringing, Pilobolus grows on herbivore dung. Even from his earliest work, Pendelton is known to be a choreographer of 'dance sculptures', and in doing so, actively contributed to the reshaping of contemporary critical discourse about the nature of the visual and performing arts as an authored craft versus a collaborative craft, and further, dance as a concert form, as much as a commercial enterprise.

Pilobolus was presented on Broadway in 1977. The collaborative organization he had invested almost a decade to cultivating, when Pilobolos morphed into more of a theatrical troupe, rather than a dance/movement company (Sowerby, 2017), Pendelton began researching new ideas and inspiration points, eventually invited to stage his dance ideas on The Paris Opera Ballet dancers. They toured with a mixed bill of short pieces featuring inventive ballet and modern choreography, Pendelton's work became popular while one tour in Italy, Spain, and France (Dunning, 1989). After this success, Pendelton left Pilobolus to start his new venture, Momix.

Momix is considered to be group of dance illusionists where bodies are used as props with the incorporation of vaudeville, film, and dance imagery (Dunning, 1989). This admixture is able to capture parts of Pendelton's passions by integrating his sense of creativity and humor, as well as a creative rejection of conventional dance movement (Kissellgoff, 1987). Momix got its name originally from a pieces Moses Pendleton created called "MO is in Moses" that he created for the 1980 Winter Olympics. It was also derived from a milk supplement fed to veal calves which Pendelton fed to his father's cattle as a young boy. The intention of the title Momix is to be read as 'Moses' Mix' (Shapiro, 2014). Pendelton's extension of postmodern dance into larger-than-life imagery employs light, props, shadow, humor, and the human body performing acrobatics, gymnastics, dance, and mime, comedy, emotion, and storytelling.

On television, MOMIX has appeared on the *Helene Fischer Show*, *Good Morning Dallas, PB's Dance in America Series, Table Talk,* and the 3-D film *Imagine and White Window*, while commercial work for *Target, Hanes, Mercedes Benz, Fiat, BMW, Kohler, MAC Cosmetics and Walmart.*Concert work includes *Alchemia*, *Botanica*, *Opus Cactus*, *Passion*, *Lunar Sea*, and *Baseball*, to name a few. Technically intriguing and visually captivating, *Opus Cactus* (originally a 20-minute piece set on the Arizona Ballet) was recreated in 2011 for Momix honoring the United States' Southwestern Desert.

The lasting impact of Momix is their inventiveness embedded within the beauty of physical possibility (Oklahoma, 2017). Momix succeeded in changing audience expectations from the early years of modern dance of pure movement to a creative integration of technical dance movement, props to extend the body of the dancer, paired to technological staging. Momix (and Pilobolus before them) pushes the boundaries of how we define modern dance in the twenty-first century.

On November 28, 1980, dancer Mark Morris rented a studio space at The Merce Cunningham Studios, and together with a group of eight friends, collaborated to give a dance concert in New York City. By 1995, the Mark Morris Group was the fourth largest modern dance troupe in the United States, with an annual budget of two million dollars, employing musicians, designers, teachers, and dancers. *L'Allegro, II Penseroso ed II Moderato* (1988) was his first full-length work to Handel's music of the same name and based on poems by John Milton, where 24 dancers weave movement, music, and text together, bridging the divide between the use of gravity, truth, and self-awareness — conventional themes in modern dance — juxtaposed to the postmodernist suspension of reality, working through asymmetrical shape toward political irony and self-conscious historicism and intersectionality. This piece had been set on the Belgium National dance theatre, but Morris clashed with the establishment over his iconoclastic approach, so he returned to the States to collaborate with Mikhail Baryshnikov on the White Oak Project (O'Mahony, 2004).

The Mark Morris Group enacts this choreographer's "passionate manifesto for the arts as a universal birthright: the guardian, reflection and critic of a civilized society" (Shilling, 2019). From this ideological standpoint, the dances reflect the postmodern rejection of binary perspectives on traditional gender roles. Women perform men roles. Men perform women's roles. Women lift men, men lift men, and unisex costuming explicitly redefined the perception of 'what a dancer should look like'. The Mark Morris dance group engages individuals of every color and physical description, casting dancers without regard to race, rank, or sex. Typified by a stark lack of glamor, they show distinct awkwardness, vulnerability, and have a natural look to them in performances that can be shocking, poetic, hilarious, raw, beautiful, and ironic. Movement is set to music of all time periods and cultures including religious hymnals, classical, pop, country western or folk music. Choreographically, the music is many times sharply contrasted to movement. A dancer's movements could exude poetic musicality in duet then devolve into clumsy slapping at each other. When asked about his philosophy as a choreographer, Morris stated, "I make it up and you watch it. End of philosophy" (Shilling, 2019).

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4.9: Conclusion- Modern and Postmodern Perspectives

“Circumstances don’t make the man - they only reveal him to himself” -- Epictetus

At its inception, modern dance had been visioned as a rejection of rigid traditional exclusivity of the codified ballet. Preeminently naturalistic, both St. Denis and Duncan animated an untethered spiritual expressivity. They broke the rules of society and high society, set up shop as self-proclaimed artists, and challenged the establishment. The circumstances of the early pioneers of modern dance revealed – to themselves, and the world – that questioning authority and challenging rigid mandates of tradition foments new artistic production, in what Duncan wished for, giving birth to new movement rooted in nature and eternal truth.

In the postmodern epoch, not only has authority been questioned, but truth has been challenged, as well. Truth has been deposed, dismantled, and replaced with a secular form of relativism where anyone and everyone has an atomized sense of self and individuated truth. While the early pioneers of modern dance leaned into nature, soul-informed movement, and differentiated cultural expressive forms for inspiration, there was a unifying principle. Laban’s pedestrian movement welcomed anyone to experience dance through everyday movement as art… and by extension, second generation modern dancers innovated contact improvisation – even then, there was a unifying aim for human connection and inclusion – making dance available to all.

In the process of postmodern secularization and digitization, that which modern dancers elevated – nature and human interaction – has been secularized, deaminated, and deposed from having a status imbued with mystical connection. By ridding nature, human interaction, and dance of magic in the postmodern era (*No Manifesto*, anyone?), secularization has eliminated a unifying principle. According to clinical psychologist, author, and educator Jordan B. Peterson (2023), without a higher order principle that unites people, we are confused, aimless, anxious, tending toward fear and conflict; and “[t]he absence of a unifying principle isn’t peace, it’s war” (JBP, 2023, 14:06).

The 2020 pandemic brought about anxiousness and fear, aimlessness, and lack of connection. The global population was confused and fell into conflict. And while the connectedness of humans across numerous digital platforms stitched the world together in some measure, technology also fragmented and alienated a generation. Many have been susceptible to the nefarious maladies of radicalization for terrorism cells, the hedonism of only fans and self-exploitation, the Blue Whale movement, or mass shootings. However, these same digital platforms served dancers in creative ways that may illuminate a glimmer of hope.

Zoom rooms were alight around the world with disparate choreographies of isolated dancers, even a 2020 reenactment of Sokolow’s 1965 *Rooms* illustrates how dance responded to the global pandemic, modeling a unifying principle of togetherness that provided some peace amidst the fear and conflict. Perhaps dance might serve as an rejoinder to the postmodern condition, and reconnect mystical purpose to the human experience through the experiential act of physical dance.

- **Modern Dance**
  - **The Legacy of Denishawn**
  - **The Mother of Modern Dance**
  - **The Language of Modern Dance**
  - **Rudolf von Laban and Mary Wigman**
  - **Katherine Dunham**
  - **Martha Graham**
  - **Micho Ito**
  - **Lester Horton**
  - **Alvin Ailey**
  - **Anna Sokolow**
- **Postmodern Dance**
  - **Yvonne Rainer, Steve Paxton, Anna Halprin**
  - **Merce Cunningham**
  - **Trisha Brown**
  - **Of Fungi and Veal Calves**
  - **Poetic Contrasts of Postmodern Dance**
  - **Modern and Postmodern Perspectives**

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5: AMERICAN JAZZ DANCE

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5.1: Introduction

The United States is known as the birthplace for many great things - America's Greatest Pastime, baseball; the light bulb; the airplane; GPS; jazz music and jazz dance. The term "melting pot" has been used often to describe the method by which American cultures have formed. People from all parts of the world immigrated to the country and, by melding ideas and innovations, and manners and communities; new cultures were forged. This is the same phenomenon that created American Jazz Dance.

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5.2: A Brief History of Jazz Dance



Figure 5.1. *Rose, J. (n.d.). The Old Plantation (WIkipedia, Ed.) [Review of The Old Plantation].*

https://en.Wikipedia.org/wiki/File:S...eand_Music.jpg

The roots of jazz dance can be traced to both West Africa and to Europe. In the 1700s, large slave ships brought Africans to America, which included their customs, their music and their dance. Transplanted Africans managed to preserve elements of their heritage of expressive, communicative dance– a tradition shared by both West and Central Africans. But because of dance, drumming and religion's contentious position on the plantations, dance became not a central feature of their ancestral and spiritual life, but rather a form of entertainment. On some plantations, the slaves were allowed Saturday night dances with the accompaniment of a banjo,tambourine or fiddle (no drums allowed). Clapping and shouting, calling out rhyme replaced the drum tempo. *(From Worth slide presentation on Jazz Dance - check notation)* Southern plantation owners were largely of European descent, and carried to America their own traditions of music and dance. Both the free population as well as the enslaved would take part in dancing and celebrations, each in their own unique way that represented their heritage and culture. As a result, plantations became a "melting pot" in which a unique movement was being borne out of a combination of West African dance and European movement. "European influences contributed the elegance, African influences the rhythmic propulsion." (Stearns, 1994, p. xvi)

African dance contributed to the characteristics of jazz dance that we discuss today. From African dance, jazz dance developed the *origin of movement in the body around the hips*, that then moves outward to include the legs or torso. The *energy of the movement is low to the ground*. Jazz dance, as well as jazz music, employs the use of *improvisation*. African dance is improvisational in that it has the ability to be free from the regimented order of steps and rhythms that European style dance employed. As a result, *polyrhythmic movements* are very common. Explosive, *propulsive movements* at varying rhythms are reminiscent of African dance as well as jazz dance.

In contrast, Europeans had developed a very uplifted, rigid upper body style of dance, that was fashioned after their style of dress and their manners in the courts of Europe. European movement was very light, and seemed to emanate from the chest and upward, instead of from the pelvis and outward. European dance of the time relied on repetitive movements and an even meter of music.

As the fusion of African dance and European dance began, a brand new phenomenon known as Minstrelsy, emerged in the 1830s and was a most popular form of entertainment from approximately 1845 through 1900 (Stearns, 1994, p. 45). John Durang was a white performer who had knowledge of African American dances and as early as the late 1700s appeared in blackface on stage. He created a dance called The Hornpipe, and records of this early choreography indicate terminology was reminiscent of French ballet, and included terms like "shuffle" and "the pigeon wing" and "heel and toe haul" (Stearns, 1994, p. 39). Minstrels performed in black face to white audiences, satirizing the dances from plantations in a very stylized or choreographed fashion. Famous

minstrels included Daddy “Jim Crow” Rice and Master Juba. One example of this is the Cakewalk dance, often performed as the finale of the minstrel show. By the mid-1800s, Minstrelsy, performed by African American dancers, or white dancers in black face, had taken the beginnings of what would be considered American jazz dance from folk dance to the professional stage.

Vaudeville shows became a well-known form of entertainment at the height of Minstrelsy, around the 1870s. Like a variety concert, Vaudeville shows included acrobatics, jugglers, musicians, comedians and more. A new form of music was used in Vaudeville acts, called Ragtime, that originated in New Orleans. This style of music utilized polyrhythmic and highly syncopated music, reminiscent of African origins, and was the precursor to American jazz music (Amin, 2014, p. 40). We will revisit Vaudeville in the chapter, with the exploration of American musical theatre origins.

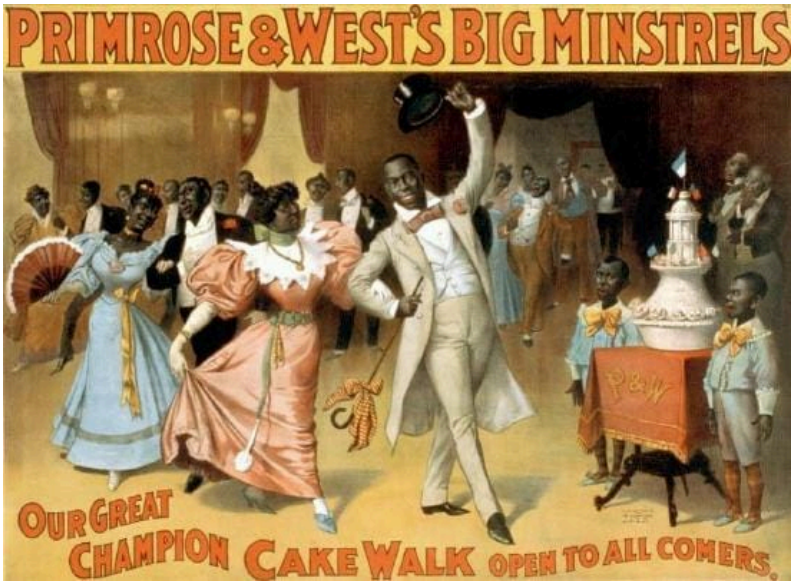


Figure 5.2. *Strobridge Lithographing Co. (n.d.). Primrose & West’s Big Minstrels. Our great champion cake walk, open to all comers [Review of Primrose & West’s Big Minstrels. Our great champion cake walk, open to all comers].*

https://enWikipedia.org/wiki/Cakewal...oster_1896.jpg

Around 1900, the waning popularity of minstrel shows and vaudeville gave way to medicine shows and carnivals, and African American dancers were hired, not only to entertain through blackface to African American audiences, they also were given the opportunity to create their own form of entertainment that might bring in audiences. (Stearns, 1994, p. 63) New music and new dances seemed to work in tandem in the period between 1910 and 1920 as music seemed to gain in popularity if it was suitable for dancing in the ballrooms and perhaps included instructions within the song on how to dance it. Some titles included, Turkey Trot, Chicken Scratch, Kangaroo Dip, and Grizzly Bear. These dances, and this idea of songs becoming popular because you could dance to them, was the beginning of the social dance era, and what came next in the 1920s, including the rise of Broadway, was an explosion of truly American music and dance forging a deep and everlasting bond.

The 1920s in America became known as the Jazz Age, as both the music and dance forms were being created in tandem. Both forms relied heavily on improvisation. The Charleston became both a stage and social dance phenomenon and a breakout Broadway show that included this song and dance was *Shuffle Along* - theatre dance debuted! Jazz music and jazz dance became entertainment for everyone. For not only could one see professional Charleston dancers on stage in a musical, one could go to the ballroom and Charleston the night away with friends, and as the corsets were thrown out and the dresses were shorter, dancing was easier and certainly more freeing.

In the 1930s, a new kind of music and dance was sweeping the nation - Lindy Hop. Just as the Charleston relied upon improvisation, freedom, and a wild sense of abandonment, swing dance, and as swing music, relied upon syncopated rhythm and movement and, in dance, required coordination with a partner. Billy Siegenfeld, a former jazz and rock drummer; a vocal-rhythmic actor-dancer-singer; founder, artistic director, choreographer, and musical arranger of the theatre company Jump Rhythm® says this quite succinctly of the syncopation in jazz; “Syncopation in jazz commonly involved articulating unusually placed accents performed in one rhythm against a series of regularly repeating downbeats in a second rhythm. Because these accents are voiced at moments when the ear least expects to hear them, they convey the quality of surprise” (Siegenfeld, 2014, p. 19). Professional swing dancers made a name for themselves on Broadway and in the movies - jazz dance is now on film! Whitey’s Lindy Hoppers was a professional performing group of Savoy Ballroom swing dancers, started in 1935 by Herbert "Whitey" White. The group took

on many different forms, with up to 12 different groups performing under this name or one of a number of different names used for the group over the years, including Whitey's Hopping Maniacs, Harlem Congaroo Dancers, and The Hot Chocolates. In addition to touring both nationally and internationally, the group appeared in a number of feature films and Broadway productions. Frankie Manning was one of the most famous Lindy Hoppers, and taught East Coast Lindy-Hop Swing until his death in April 2009 in New York City. *(From Worth slide presentation on Jazz Dance - check notation)*



Figure 5.3. *Loew's Incorporated. (n.d.). Poster for the American theatrical run of the 1952 musical film Singin' in the Rain. [Review of Poster for the American theatrical run of the 1952 musical film Singin' in the Rain.].*

https://en.Wikipedia.org/wiki/Musica...52_poster).jpg

With the rise in popularity of the movies, many professional dancers made the jump from east to west coast. Many musicals were produced from Hollywood's biggest production companies with substantial budgets for large dance scenes. Some inevitably returned, while others stayed for the comfortability of life in Southern California, working for the biggest companies and sizable paychecks.

Through subsequent decades, different social dances became the rage, both on stage and on screen, and in dance halls and high school gyms across America. Social life became a reflection of Broadway and the movies, just as the silver screen and the stage mirrored Americana. As the years progressed, jazz dance became more codified as choreographers and teachers emerged with different backgrounds and emphases. We will discuss notable jazz choreographers and dancers, and give nod to the history of American musical theatre through social and theatrical dances as well as after we lay the groundwork for jazz as a codified dance form.

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5.3: Defining Jazz Technique

There are many different approaches to jazz dance class and choreography, as you'll discover reading about the legends that are the foundation of the classical form. However, there are general facets of the dance form that most teachers follow. These guideposts include warm up; isolations; flexibility; rhythm and musicality; positions of the feet, arms and body; walks, turns, and jumps; and stretching and cool down.

Warm Up

While different teachers and choreographers may give different warm ups, the premise is the same: to get the blood flowing, raise the heart rate, and prepare the body for maximum efficiency as it performs intricate mechanical processes. These exercises involve *pliés* (bending of the knees) to prepare the bigger muscles in the legs; *relevés* (lifting or raising up on the balls of your feet in an elevated position with the weight over the arches); and jumps that involve both *plie*s and *pointing* (stretching) the feet in the air.

Isolations

Emphasizing or focusing on a movement from a certain part of the body is an isolation. Isolations help to mobilize one part of the body, and creating a combination of isolations with different parts of the body, builds different connections and enhances coordination and complexity in movement (Robey, 2016, p. 83). Basic isolations include head, shoulders, ribcage, hips, arms, and legs.

Flexibility



Figure 5.4. *Boehme, P. (n.d.). Vintage, Retro, Dancers (Pixabay, Ed.) [Review of Vintage, Retro, Dancers].*

https://pixabay.com/photos/vintage-r...batic-1587255/

The ability to be limber and agile is very helpful for dance. Done correctly, stretches for hamstrings, quadriceps, and muscles around the hip flexors can make jumps, splits, and extensions (lifting legs high off the floor) much easier to accomplish.

Feet/Arms/Body Positions

Jazz dance requires all parts of the body to be in motion at any time. Positions of the feet and arms and body are as versatile

as can be imagined. Legendary jazz choreographers, such as Katherine Dunham and Gus Giordano, developed signature arm positions, body positions, and, in the case of Giordano, even distinct and specific jazz walks that incorporate varied arm and body positions. Basic positions of the feet can be executed using turnout, just as ballet, a European developed dance method. However, due to the varied roots of jazz discussed earlier in the chapter, parallel feet, a more natural stance, and subsequent body positions, are explored as often as turned out positions.

Walks/Turns/Jumps become Jazz Combinations

Once the warm up has explored the basic building blocks and positions of jazz, the pieces are combined in more intricate movements, such as jazz walks, jazz turns, and jazz jumps. As mentioned, several jazz legends crafted their own unique style of walk or turn. These are incorporated into a lengthier combination in class that utilizes several complex movements into one phrase of study. Isolations could be combined with jazz walks, followed by a turn, and finishing with a jump or a spin on the floor. The more complex the combination, the more the brain is required to coordinate different types of movements from one side of the body to the other and back again.

Musicality/Rhythm is Key

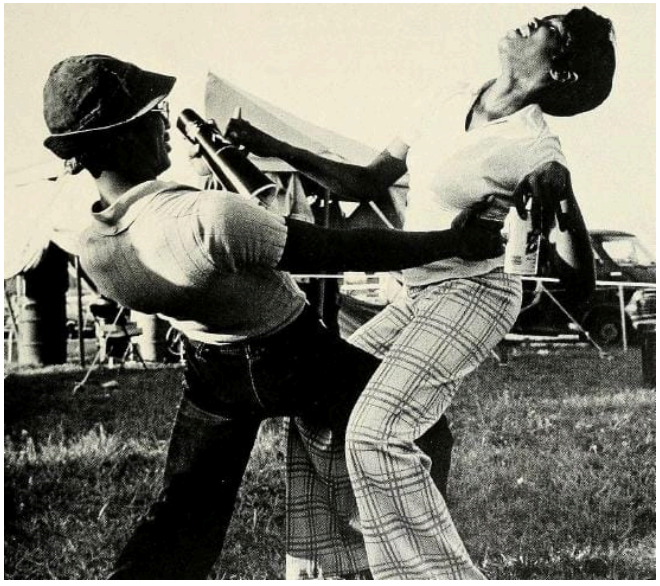


Figure 5.5. *Tulane "Jambalaya" yearbook. (1976). New Orleans Jazz & Heritage Festival 1976 [Review of New Orleans Jazz & Heritage Festival 1976].* https://commons.wikimedia.org/wiki/File:Jambalaya_1976_Jazz_Fest_Dancers.jpg

Because jazz dance and jazz music were paired so harmoniously in the early years of development, it is natural for jazz dance to rely heavily upon the same instincts of syncopation, polyrhythms, and improvisation. *Syncopation* is utilizing accents in a way that feels surprising or not the typical or expected way. *Polyrhythm* is the method of dancing (or playing) two different rhythms against each other. “One is a repeating foundation rhythm; the second is superimposed upon the first and is made up of rhythmic patterns that are ever-varying. The clash between the two partners…results in the production of accents not on but off the downbeats of the foundation rhythm [known]…as syncopation” (Siegenfeld, 2014, p. 17). Not only do jazz dancers need to focus on isolations and movements for different parts of the body, they need to spend time challenging themselves to execute those movements in rhythms that are varied and surprising.

Stretching

Mentioned earlier, good flexibility is critical to perform movements and maintain a healthy dancer body. Stretching is a key component of good flexibility. When done correctly, stretching can enhance flexibility and increase the longevity of a dance career, as it will keep muscles working properly and not allow them to become overused and susceptible to greater risk of injury. Muscle groups for dancers that require attention include hamstrings, quadriceps, hip flexors, gluteal muscles, calves, and muscles in the feet. These muscle groups are often overutilized in class and not given the proper attention and care and recovery time in between use.

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5.4: Jazz Choreography Legends



Figure 5.6. Van Vechten, C. (1937). Portrait of Jack Cole [Review of Portrait of Jack Cole].

https://commons.wikimedia.org/wiki/F...2004662721.jpg

When learning about the Jazz Choreography Legends, it is important to start at the beginning, with the “Father of Theatrical Jazz Dance” - **Jack Cole** (1921-1974). His influence can be traced throughout jazz dance and into the twenty first century, yet not many outside of the jazz dance world know who he is. Jack Cole began his dancing career with Denishawn, a modern dance company. He also studied an Eastern form of classical dance called Bharata Natyam. A varied artist, he also studied ballet, Lindy Hop (recall this phenomenon as a popular dance form established in the 1930s and credited as being a style of social dance) and acrobatics. A professional dancer first, he created dance for nightclubs, Broadway musicals, film and television, however, he is most recognized for his method of training theatrical jazz dancers. He termed his style as “urban folk dance” or “jazz-ethnic-ballet” and strove for perfection in his training and his choreography. One of his notable dancers was Marilyn Monroe. Cole had creative control over every movement the actress made, including her signature lip movements. He also had creative control over the camera for every take. “Diamonds Are a Girl’s Best Friend” from *Gentlemen Prefer Blondes* is one of Cole’s signature works. Jack Cole has an impressive and diverse resume of theatrical shows and movies.

Jack Cole’s choreography and technical training methods are known for

- complex rhythmic patterns using jazz or “world music”
- precise isolations, influenced by Bharata Natyam
- intensity of eyes - stare
- low gravity center
- athletic strength
- use of different levels (floor work and high jumps)
- long, tall torso
- fluid arm movements emanating from the shoulders and back



Figure 5.7. Time Inc. (1945). Promotional still from the 1945 film Tonight and Every Night, starring Rita Hayworth. Jack Cole (choreographer) [Review of Promotional still from the 1945 film Tonight and Every Night, starring Rita Hayworth. Jack Cole (choreographer)].

https://commons.wikimedia.org/wiki/File:Tonight-and-Every-Night-LIFE-1.jpg

While he may not be a household name for his choreography, Jack Cole directed his focus toward his dancers and to making them as brilliant as possible (Darkenwald, 2014, p. 82-87). In a 1948 *New York Time*s article by John Martin, he says this of Cole and his dancers, "an intense kinetic entity rather than an individual. In this state of technical preparedness, which amounts almost to possession, he performs incredible movement, with a dynamism that transfers itself to the spectator as sheer motor enkindlement." While most could not name Jack Cole as the "Father of Theatrical Dance", the legendary dancer, choreographer, and teacher certainly set the tone for today's discipline of Jazz Dance with his codified method of training.



Figure 5.8. Van Vechten, C. (1940). Portrait of Katherine Dunham [Review of Portrait of Katherine Dunham].

https://commons.wikimedia.org/wiki/F...2004662841.jpg

Another early legendary jazz choreographer and instructor was the trailblazing female **Katherine Dunham** (1909-2006). Dunham's style is frequently studied as both modern dance as well as jazz dance, as she truly developed her own unique style that recognized an anthropological approach to dance. Dunham opened her own modern dance company and dance school and her outreach to youth in the community was extraordinary. She felt that dance was a strong method of cultural communication and not only did her research include that of Caribbean and African cultures, it also included black dance traditions in the United States.

These particular discoveries helped to lay the foundation for jazz dance and African American codified movement language (Corbett, 2014, p. 89).

Dunham's early training began in 1928 and included both ballet and Bharata Natyam classical dance forms and Balinese dance traditions. She received her BA, MA, and PhD in anthropology from the University of Chicago and sought to incorporate those studies in her choreography and training. She soon opened one of the first Negro ballet companies, Ballet Nègre and by 1938 had choreographed her first full length ballet. Dunham's desire was "...to develop a technique that will be as important to the white man as to the Negro. To attain a status in the dance world that will give to the Negro dance- student the courage really to study, and a reason to do so. And to take our dance out of the burlesque – to make of it a more dignified art." (Manning, S. (2001) 'Modern dance, Negro dance and Katherine Dunham.', inTextual Practice, 15(3), 487-505).

According to Saroya Corbett in Jazz Dance: A History of Roots and Branches, not only did Katherine Dunham seek to heighten the status of Negro dance, she also approached racism head on in her works and behind the scenes as well. "By Dunham's own account, her audiences were nine-tenths white and one-tenth black. The visibility of her performed ethnographies exposed her majority white audiences to these cultural dance memories" (Corbett, 2014, p. 91). Some of Dunham's works include *Le Jazz Hot* and *Americana Suite*. Through her choreography, audiences were exposed to dances such as The Shimmy, Black Bottom, and the Shorty George. Dunham would see these audiences across the world as her company toured North Africa, the United States and South America, Europe, Australia, New Zealand, and East Asia. Noted by Corbett in the same book, Dunham's dance partner and company member, Vanoye Aikens recognizes that "...the Dunham Company performed jazz movement but was not a jazz dance company, the exposure [Dunham] gave to early jazz vocabulary contributed to a mainstream understanding and acceptance of jazz dance" (Corbett, 2014, p. 91).

Katherine Dunham's choreography and technical training methods are known for

- isolated torso, undulations from a fluid spine, and use of polyrhythmic tempos
- use of turn out from the hips and "classical" lines, from studies in ballet and Bharata Natyam
- grounded movements including leaps and prances
- intense warm up exercises at the barre
- use of isolations
- choreography that confronts social or racial injustices



Figure 5.9. Heinrich, A. (1954). Katherine Dunham [Review of Katherine Dunham].

https://commons.wikimedia.org/wiki/F...rich,_1954.jpg

While Dunham was not the first choreographer to utilize isolations, she is recognized as perhaps the first to study them, break them down for educational purposes, and then classify for codified technique and learning. The Dunham Technique is still widely studied across the world. Alvin Ailey School of Dance in New York City is a primary source for authentic Dunham trained dancers. In her later years, the governments of both Haiti and France designate Dunham as an *officier* of the Ordre des Arts et des Lettres in their countries. She received both the President's Award of the National Council for Culture and Art, and, in 1983, received a

Kennedy Center Honors award. Katherine Dunham truly transformed African American dance into a widely respected art form.



Figure 5.10. Escoyne, C. (2020, April). #TBT: Luigi Redefined Jazz Technique—But His Career Almost Never Happened.

Dance Magazine. https://www.dancemagazine.com/luigi-dance/#gsc.tab=0 [photo credit unknown]

Luigi (1925- 2008), born Eugene Louis Facciuto, was truly a self-made man who became a jazz dance legend. His early credits include singing, dancing, and acrobatics. However, after a massive car accident in early 1950, that injured, amongst other things, his skull, doctors feared Luigi would never be able to dance again. Luigi defied all odds and not only danced again, he performed in numerous musicals and choreographed and continued to teach up until his death in 2008.

After his life-altering accident, Luigi is quoted as saying an inner voice told him, "Never stop moving, kid. If you stop, you're dead." He began to create a series of his own exercises to rehabilitate his body, as he told himself to "always put the body in the right position" and "feel from the inside out" (Cohen, 2014, p. 114). Only two years after the accident, Luigi was seen by a talent scout and asked to audition for MGM's On The Town, starring Gene Kelly and Frank Sinatra. Miraculously, as he was still working out his paralysis, he got the job and started an eight year dance career in over forty films such as: *An American in Paris*, *Annie Get Your Gun*, *Singin' in the Rain*, *The Band Wagon* and *White Christmas*. Gene Kelly gifted Eugene Louis Facciuto with his forever after name, "Luigi ".

In 1956, Luigi opened his own dance studio. Luigi clarified that his technique and methods were not created for jazz, but rather, for ballet, since that was the technique in which he was working as a dancer in Hollywood. He was unable to stand in the most difficult of ballet positions, fifth position, and execute any movement. He felt that the ballet barre (warm up movements in sequential order for ballet class) was not adequate preparation for center work, so he created his own "therapeutic" warm up. "My technique addresses how to stand up without the barre. It teaches the body how to support itself and how to use muscles evenly. The first motion is standing still. You stretch through every fiber of your being. You pull the shoulders down and that opens the back, and the back lifts the stomach. The buns straighten the legs and pull in the abdominals. By standing still you learn what it feels like to be in the right position, and you keep this feeling when you dance." (Straus, 2007). Luigi's warm ups then increase to include shoulder rolls, rolling through the spine, incorporating stomach muscles and preparing the body for more complicated movements. Positions of the head and shoulders were important to Luigi, as well as the feeling of fluidity, of movement never ending. He did not approve of stiff dancers. Luigi felt that by listening to one's own body, one could find balance and therefore, could find the best way for one's own body to manipulate the movement. He had three imperatives for his students as quoted from "Luigi's Jazz Warm Up" (pg. 11):

1. To train the dancer to stand, balance, and move out into space.
2. To heal and protect the dancer's body from injury.
3. To help the dancer dance to and with jazz music.

Luigi's choreography and technical training methods are known for

- Stretching and strengthening therapeutically, to prepare for more complex movement

- Listening to your body and moving by what you are hearing
- Liquidity: the body never stops moving
- Épaulement: nuanced positioning of the head, shoulders, and neck
- Long and held torso, expanded chest, and arm placement similar to ballet

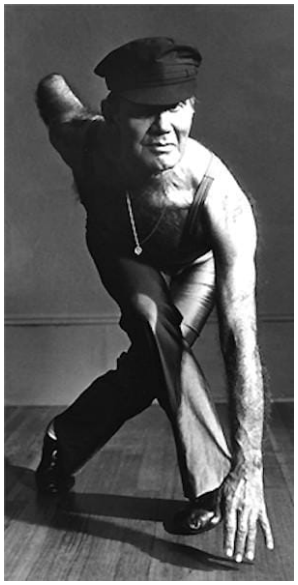


Figure 5.11. Brabben, G. (2020, July 3). The Importance of Learning Dance History – Acknowledging Our Roots: Jazz Dance (Part 2). Discoveries in Dance.

https://discoveriesindance.wordpress.com/2020/07/03/the-importance-of-learning-dance-historyacknowledging-our-roots-jazz-dance/ [photo credit unknown]

Luigi is an important figure in the history of theatrical jazz dance. The exercise routine he created for rehabilitation after his accident became the world's first complete warm up technique for learning jazz dance. This full and sustained body warm up is ideal to be performed by dancers backstage in a tight space before a performance. Luigi offered that he did "what Jack Cole should have done" by "develop[ing] and disseminat[ing] a technique" (Cohen, p 128). His legacy has influenced and sustained generations of dancers.

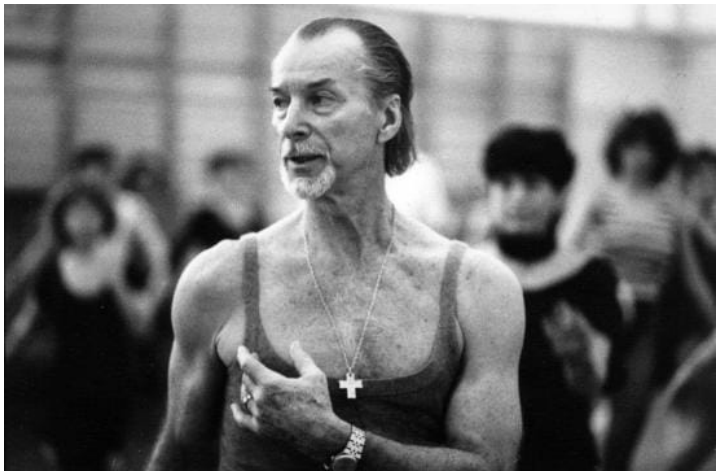


Figure 5.12. Fortepan. (1985). Matt Mattox amerikai balett-táncos a jazzóra vezetője, az általa vezetett órán [Review of Matt Mattox amerikai balett-táncos a jazzóra vezetője, az általa vezetett órán].

https://en.mandadb.hu/tetel/823518/M...ra_vezetoje_az _altala_vezetett_oran

Harold "**Matt**" **Mattox** (1931-2013), a disciple of the Father of Theatrical Jazz himself, Jack Cole, did not consider his choreography to be jazz, although his historic sixty-five year career as a dancer, dance maker and educator, was filled with all the characteristics of a jazz legend. His breakthrough role as one of the Pontipee brothers in the film version of Seven Brides for

Seven Brothers, Mattox influenced Hollywood and Broadway, TV and opera, as well as the European concert dance community. A Mattox historian and perpetuator of Mattox's choreography and technique, Bob Boross says Mattox was "a product of the finest concert and commercial dance training of the 1940s and 1950s..." and as a result, through his choreography and classes, Mattox became the one of the most influential teachers for concert and commercial dancers for generations (Guarino & Oliver, 2014, p. 119).

Matt Mattox's early training consisted of ballet, tap and ballroom. Though his initial style was classical, including tenure as the artistic director of the New Jersey Ballet, his training with Jack Cole encouraged Mattox to create his own unique style. Mattox was a strict teacher and very disciplined with his students, and his students loved the approach. Though he had a strict nature, largely due to his classical training, including Eugene Loring for ballet, he preferred to call his style of dance "free" or freestyle. "The word 'free' is used because one is left to choose any kind of move he wishes, whether it is a tilt of the head, a flick of the wrist, a rotation of the pelvis, a Shuffle Off to Buffalo, a contraction of the body, the stance of a bullfighter, or a quick double turn and dop to the floor, or a modern fall to a completely prone position. The word 'style' is used because one is left to choose whatever style of movement he wants: East Indian, flamenco, early nineteen hundred contemporary, modern, old time vaudeville, folk dancing, ethnic, or a mixture of all of these" (Guarino & Oliver, 2024, p. 101).

Matt Mattox's choreography and technical training methods are known for

- propulsive energy
- vocabulary that infuses a mix of ballet, modern, tap, and flamenco
- emphasis on clarity of energized execution
- movements are typically performed at a plié level, however feet are pointed and arms are lengthened, closer to the style of ballet
- Mattox technique class mimics a ballet class warm up in progression, however without a barre, as exercises are performed in the center and include polyrhythmic work and isolations of various parts of the body



Figure 5.13. Fortepan. (1985). Matt Mattox amerikai balett-táncos a jazzóra vezetője [Review of Matt Mattox amerikai balett-táncos a jazzóra vezetője].

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Matt Mattox worked in the United States until 1970, when he decided to gain a fresh perspective in Europe. He taught in London and by 1974, opened his company, JazzArt. He eventually moved to the south of France and opened École de Dance, where he continued to choreograph and teach until his death in 2013 (Collins, 2013). He leaves behind many performances on film, a vast array of concert, TV, and Broadway shows, and a legacy of skilled concert and theatrical dancers who continue to share his style of dance around the world.

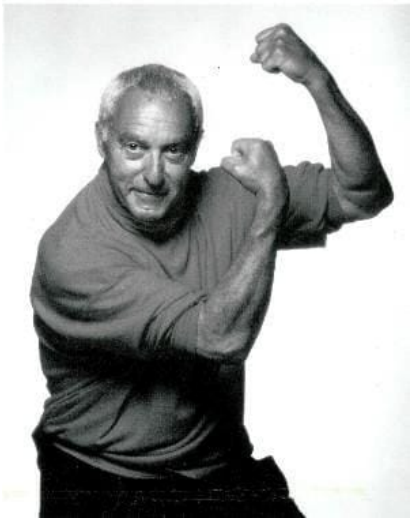


Figure 5.14. Gus Giordano

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Gus Giordano (1923-2008) was an accomplished dancer, choreographer, instructor, director, author, and founder of the internationally acclaimed Jazz Dance World Congress. Former executive director of Giordano Dance Company, Michael McStraw said of Giordano, "His contributions to jazz dance are vast, and his role in transforming it into a credible American art form cannot be overemphasized" (Giordano, 2014, p. 103). August Thomas Giordano III was the fourth born and only the second to survive out of infancy. Family members introduced him to the arts and early on, Giordano studied ballet and theater dancing. Giordano joined the Marines during World War II and produced shows for the military. Upon his return to the United States, Giordano, desiring to continue his dance studies, found modern dance trailblazers Katherine Dunham, Hanya Holm and Alwin Nikolais in New York City. He innately understood that a strong technical foundation was imperative. "Flexibility, center placement, clean lines, multiple turns, leaps, and the ability to quickly transmit combinations from the brain to the body are the nuts-and-bolts of technique" (Giordano, 2014). Giordano found he was not successful on Broadway at first, so he decided to continue his dance training and complete his studies at the University of Missouri, where he received degrees in both Creative Writing and Dance. After graduating, he moved back to New York City, and within six months, he was on Broadway, dancing in huge dance productions such as On the Town, Guys and Dolls, and Paint and Your Wagon before he started landing roles in TV variety shows.

In 1953, Gus Giordano moved back to Chicago and opened his own dance studio. Shapiro notes in an article about Giordano Dance Chicago in Dance Magazine that at that time, "jazz was the stepchild of vaudeville and popular social dance, not taken as seriously as ballet and modern" (Shapiro, 2007). Through Giordano's drive and tireless efforts, he began to change this world view on jazz dance. Fundamental to the Giordano technique is the emphasis on power and stability, emanating from the pelvis. He would later require ballet training of his dancers because of the appreciation of the clean, long lines that ballet dancers, and for which Gus himself, would continually strive. Intention of movement was also key for Giordano. He was in favor of quality with theatricality, but did not care for the overdone or flashy style of movement. "Keep it real" was Giordano's philosophy.

Gus Giordano's choreography and technical training methods are known for

- Strength and control coming from pelvis
- deep plié, complex rhythms
- isolations are important in each part of the body
- clean lines, long neck with elegance, unique shoulder placement
- attack in movement
- sense of theatricality, but not overdone to the point of flashiness

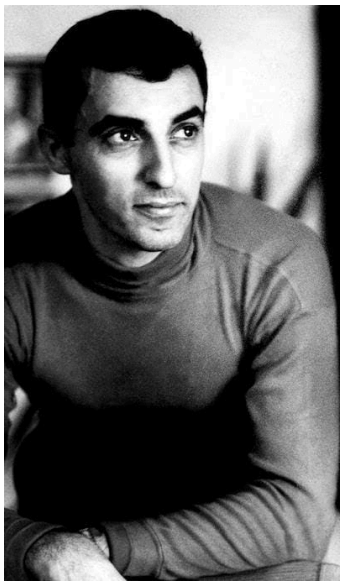


Figure 5.15. Gus Giordano

https://alchetron.com/Gus-Giordano#g...9d23b541f-resi ze-750.jpeg

Gus Giordano not only opened a school and founded a dance company, the jazz dance innovator authored books on his technique, the first of its kind. Anecdotally, Giordano may be known for his "jazz hands" - he is credited as inventing them; he is internationally recognized for the first dance company, Giordano Dance Chicago, devoted to jazz dance, and his organization of the Jazz Dance World Congress, a worldwide meeting of theatrical jazz dance instructors, dancers, and educators, created to ensure the elevated status of jazz dance globally; and to share methods and ideas from one nation to another. "His daughter, Nan, artistic director of Giordano Dance Chicago, said, 'My father was king because he survived'... the perception that Gus was lucky, a survivor, was the impetus for creative risk-taking throughout his career" (McStraw, 2014, p. 104) Giordano will be forever celebrated for his inspiring generations of dancers to dig deeper into their dancing, to keep going, and to "Keep it real".



Figure 5.16. eBay. (1953). Publicity photo of Bob Fosse and Viveca Lindfors {not shown in full] in the 1963 revival of the Broadway musical Pal Joey [Review of Publicity photo of Bob Fosse and Viveca Lindfors in the 1963 revival of the Broadway musical Pal Joey].

https://commons.wikimedia.org/wiki/F...dfors_1963.jpg

Perhaps the most well-known of all choreographers to those in and outside of the dance realm is the multi award-winning dancer, choreographer, and director Robert Louis Fosse (1927-1987). While **Bob Fosse** never created a codified style of jazz dance, he certainly has signature movements that transcend the stories he told through dance. He is arguably the most medaled jazz

choreographer in history, with eight Tony awards for choreography and one for direction, and four nominations and one Oscar win for his direction of Cabaret. He also won an Emmy award in 1972, the same year he also received an Oscar and a Tony, the single person in history to gain this achievement. While Fosse mostly choreographed for musicals and not dance companies, his work is included in the jazz dance portion of this chapter because he did have a signature style that has been studied, copied, manipulated and remanufactured in countless theatrical jazz dances since he exploded onto the stage in the 1960s.

Fosse's early formal training, starting at the age of 13, included tap dance. He had some limited work as a chorus dancer on Broadway, however he did catch the eye of Jerome Robbins and director George Abbott when he appeared in the MGM musical *Kiss Me Kate*. Abbott directed and Fosse choreographed his first Broadway show, *The Pajama Game,* and subsequently earned his first Tony. He had little ballet training and his ability to turnout was supremely limited, which often informed his style of choreography, to play a bit pigeon-toed with the weight on the outside of the foot, instead of the ball of the foot, as in tap and ballet. Fosse tended to choreograph within his own ability, therefore his preference for bent knees, fingers spread apart, powerful isolations, and sharp movements were part of his signature style of choreography. He continued to choreograph shows, however he was gaining a reputation for creating very suggestive material. Some directors did not want that style of work in their production. It was then that Fosse decided he had better become a director as well, so that he could be fully in charge of the musical from all aspects (Biograpy.com Editors, 2007).

Fosse's extraordinary eye for the bigger picture, the direction and production of the musical, made quite the combination. The groundbreaking musical *Oklahoma!*, with choreographer Agnes de Mille, ushered in the era of dance advancing the plot of the show (more on this in the musical theatre section of the chapter). Fosse found that he could seamlessly move from dialogue to music, singing, and dance by "heighten[ing] the emotions at the end [of the dialogue] so the dancing and singing would not clash. He accomplished this by first allowing the underscore of the music to introduce the dance as the players finished their dialogue, and then by raising the key in the music and changing tempo to dynamically build the number" (Mrozowski, 2014, p. 98).

Bob Fosse was a focused, driven and demanding director and choreographer and could spend hours on one small phrase of choreography until he felt it was right. His methods at invoking just the right movement or emotion he was wanting may have been unorthodox, and some of his dancers may have felt that they bordered on "cruel" but "they also claimed it forced them to look deeper into themselves, examine their motivations, become someone else by using their own resources" (Grubb, 1989, p. xx).

Bob Fosse's choreography and training styles are known for

- turned in feet and hunched over shoulders
- the use of a prop, such as a hat or cane
- precision of movement and focus, down to the finger and eyebrow
- lower thrust and pelvic movement
- isolations of different body parts



Figure 5.17. (n.d.). Fosse and Verdon in rehearsal for New Girl in Town, a 1957 musical adaptation of Eugene O'Neill's Anna Christie [Review of Fosse and Verdon in rehearsal for New Girl in Town, a 1957 musical adaptation of Eugene O'Neill's Anna Christie].

https://wayback.archive-it.org/18689...hing-bob-fosse Image ID: psnypl_the_412

Bob Fosse was a fine dancer, a prolific jazz choreographer, and an accomplished director who has inspired generations of musical theatre dancers, as well as jazz, ballet, and tap dancers, just by being himself. Fosse stated that he “didn’t want to emulate anyone. Just wanted to do the things I was capable of doing—and have some fun doing them” (Escoyne, 2007).

Three jazz choreographers that deserve to be noted include **Gene Kelly**, **Debbie Allen** and **Mia Michaels**. Gene Kelly was born in Pittsburg in 1912. He was a dancer on Broadway first. He came to Hollywood to star in one film, however he ended up staying with MGM much longer because of all the creative spirits he found. He was most known for his masculine, athletic dance style, performed in work clothes, unlike a Fred Astaire in his top hat and tails. He was a dancer and choreographer to which the everyday person could relate.

Debbie Allen was born in 1950 and started dancing at the age of five. She is an actress, dancer, choreographer, singer-songwriter, director, producer, and former member of the President’s Committee on the Arts and Humanities. Allen hit it big in 1980, starring in a Broadway revival of West Side Story. Her performance earned her a Tony nomination and landed her a role as a dance instructor in the movie, Fame (1980). The film evolved into a successful television spin-off in 1982, in which she co-starred. She won three Emmy awards for her choreography from that show. In 2001, Allen opened the Debbie Allen Dance Academy in Los Angeles, and she has also continued to make television appearances. Allen claims that “there is no jazz dance without ballet! And also without African dance. If you can do ballet and African dance, you can do anything. You also have stamina and you have grace. You can be fluid and lyrical, and you can be sharp and cutting” (Shrock, 2015).

Mia Michaels was born in 1966 to a family of dancers. She began choreographing at the age of 11. She is well known for tapping into tough emotions through movement. She has choreographed for many prolific artists such as Madonna, Ricky Martin, Gloria Estefan, Prince, Jon Secada and more. She also worked with Debbie Allen and Dreamworks on an AMC cable series, entitled, “Cool Women.” Michaels is the artistic director and choreographer of RAW (Reality at Work), a critically acclaimed New York dance company, begun in 1997. She has choreographed for commercials and in 2003, she was the director of choreography for Cirque du Soleil’s “Delirium.” Her international fame came in 2005, when she became a guest judge and contemporary choreographer for the “So You Think You Can Dance” competition television series.

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5.5: Key Takeaways

Key Takeaways

Jazz Dance is Truly an American Genre of Dance

People from all parts of the world immigrated to the country and, by melding ideas and innovations, and manners and communities; new cultures were forged. This is the same phenomenon that created American Jazz Dance. Southern plantations became a “melting pot” in which a unique movement was being borne out of a combination of West African dance and European movement.

Why study Jazz?

Jazz, while an ever evolving dance form, has gifted the world with immensely talented choreographers and dancers that continue to inspire and influence. It is a complex form of movement that is influenced by cultures that are as diverse as can be.

Jazz Dance is ever evolving with the times

While some genres of dance are everlasting and steadfast in their codified form, jazz is consistently influenced by new music and different styles of dance. In its purest form, the polyrhythms and propulsive energy of jazz can be explored through a modern lens and new styles and choreography can be reimagined.

Interactive Classroom Activities

So You Think You Can Teach!

It's time to show off!

What do you know about the Jazz Dance legends we have discussed so far? Prove it!

Instructions

Students will be paired or sectioned into larger groups (to be determined in class) to create center combinations based on works by Jack Cole, Katherine Dunham, Luigi, Matt Mattox, and Gus Giordano.

Each member of the team MUST demonstrate and break down a portion of the combination. One member MUST start off the combination by letting the class know which choreographer they are presenting and by giving one incredible fact about that choreographer.

The team MUST find their own music for the combination and have it prepared ahead of time. Each member of the team MUST lead the combination AT LEAST one time for the rest of the class to follow.

Each member of the team MUST give feedback to AT LEAST one student in the class.

Each member of the team MUST have fun.

One member MUST submit the team's names, choreographer you were assigned, music file or URL, and the type of combination (across the floor, center work, on the floor).

Social Dance is the Thing

Turkey Trot, Black Bottom...what'll they think of next!

Instructions

At the turn of the twentieth century, it was the cool thing to name a dance after an animal. Reflect on all the social dances we have watched and learned and now it'll be your turn to create your own. It'll be the next big craze!

Here's how it will go:

Choose an animal that has a distinctive movement. Name your dance after that animal. In your own words, write (or post a video) talking about the social dance craze that this animal is going to inspire. How do we do the moves? Tell us or show us!

Reply to two of your classmates with either a question about their new social dance OR you can post a video of you attempting their new dance.

Everything Old is New Again

Knowing what you know about the beginnings of jazz dance and applying it to today's standards

Instructions

Watch current jazz choreographer, Kevin Shinn's dance in the YouTube video below. Make five observations. What do you see? Classical jazz moves? Social dance moves? Isolations? Polyrhythm? Any other genre besides jazz? There are no wrong answers. You simply need to back up your observations with something we have talked about in class so far or anything else you already know about dance. You can structure this reflection as you wish. You do not need formal introduction and conclusion paragraphs. Just make sure your language and sentence structure is clear. Bring this reflection to class. We will take student reflections and turn them into choreography of our own.

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6: HIP-HOP AND OTHER REVOLUTIONS

6.1: Introduction - Hip-Hop and Other Revolutions

6.2: The Birth of Hip-Hop

6.3: Hip-Hop Coast to Coast

6.4: The Rhythm of Graffiti

6.5: Corporate Sponsorship of Hip-Hop

6.6: Crossing Cultural Boundaries

6.7: Why is Hip-Hop Important?

6.8: Hip-Hop is Revolution

6.9: Communities of Practice- Hip-Hop's Collective Responsibility

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6.1: Introduction - Hip-Hop and Other Revolutions

Learning Outcomes

After reading this chapter you will be able to do the following:

1. Identify and analyze the contributions of key elements and historical contributors to the development of hip-hop dance and culture.
2. Explain how hip-hop culture has become a global phenomenon and assess the pros and cons of this transmission of culture.
3. Discuss the cultural function of hip-hop as a tool for social identity and rebellion for communities in the United States, Tunisia, and Korea.

Introduction



Figure 6.1. Breakdancing, also known as “b-boying” and “b-girling”, is an athletic style of street dancing pioneered in the Bronx, New York in the 1970s. (Muhammed amine benloulou (9 December 2017). Breakdancing, also called breaking or b-boying/b-girling, is an athletic style of street dance originating from the African American and Puerto Rican communities in the United States. While diverse in the amount of variation available in the dance, breakdancing mainly consists of four kinds of movement: toprock, downrock, power moves, and freezes. Breakdancing is typically set to songs containing drum breaks, especially in hip-hop, funk, soul music and breakbeat music, although modern trends allow for much wider varieties of music along certain ranges of tempo and beat patterns. https://commons.wikimedia.org/wiki/File:Hip_hop_dance.jpg)

Hip-hop was a revolution. A revolution involves a powerful energetic change that permanently shifts what was once accepted social exchanges. Like many other revolutions, American-born hip-hop is continuing to transform, inform, and inspire those who receive the messages in motion, transmitted around the world. Other revolutions, like Hip Life, Afrobeats, and South African House, to name a few, continue evolving and upheaving social norms in global music and dance culture. The need for revolutions come from within those who are compelled to share messages with their communities. This chapter will delve into such hip-hop rooted revolutions.

The roots of hip-hop are anchored in the poetic expressive traditions of Africa that migrated with the people, whose rhythms and musical characteristics have woven their way into modern forms of expression in the African diaspora. The invention of hip-hop music and rap originate from the call and response patterns of defensive war chants and religious ceremonies traced primarily to the griots of West African culture. Hip-hop culture as we know it today formed during the 1970s when block parties became a popular pastime, particularly among African American and Latino youth residing in the Bronx, New York. Block parties were effective in getting disenfranchised youth off the streets to create instead a community of practice centered not on conflict, but a new way to battle: hip-hop.

In this chapter, we will explore hip-hop as a community of practice for dancers and musicians in the ghettoes of New York and Los Angeles, and hip-hop as a revolution. The democratization of information and media through the internet extended the revolutionary reach and impact of hip-hop dance and culture around the world. We will learn how hip-hop is a tool for social rebellion and political messaging, as well as major player in the global cultural economy. But hip hop is not only dance, and though this is a textbook about dance, this chapter necessarily must cross-inform, pulling from the four main conduits for dropping knowledge: graffiti, DJs, MCs, and dance movement.

Graffiti is the visual manifestation of poignant statements frozen in time. DJs are those who not only mix beats but have the power to preserve and suspend beats as the crowd demands through their movement conversation with the music. MCs came to the forefront in American hip-hop as listening to music on the radio became a popular method of mass consumption. Movement has continued to transform with the shifting needs of what dancers need to say, how to say it, and how to engage their audience. Hip-hop is not only a genre of music, or a style of dance, but manifests in fashion and graffiti art, as well. Hip-hop is ripe with powerful political messaging but may have been tarnished by its rampant global corporatism, but no matter what, hip-hop culture is alive, its inclusive, its comprehensive, and as we will learn, hip-hop is revolutionary.

Key Words

- Breakdancing
- Cypher
- Freestyle
- Graffiti
- Rap

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6.2: The Birth of Hip-Hop

There was a rapid ascendancy of an unnamed culture formed in the ghettos of New York, when DJ Kool Herc hosted block parties, playing popular funk and soul music. He used 2 turntables to extend the music by isolating the percussion breaks of popular songs. During those percussion breaks, dancers would "battle" in a distinctive style. The term "b-boy" and "b-girl" was coined by DJ Kool Herc to describe the people who would wait for the break section of the song; hence, "**breakdancing**" was born. This athletic style of street dancing was performed by African American and Puerto Rican youth who pioneered moves such as: top-rocking, down-rocking, power moves, and freezes.

Definition: Breakdancing

The athletic style of street dancing that started in the 1970s at block parties hosted by DJ Kool Herc, where African American and Puerto Rican youth pioneered moves including top-rocking, down-rocking, power moves, and freezes.

The new culture was officially named when Jamaican American DJ Afrika Bambaataa from South Bronx named the dynamic urban movement "hip-hop" on November 11, 1973, the date when Bambaataa formed a communal organization, the Universal Zulu Nation. His intention was "to eradicate street violence by using the arts as a means to squelch rivalries. Under the Zulu Nation, street gangs transformed into crews, whose members vanquished foes in battles using superior turntable skills, dance, or lyrical talents instead of weapons" (Bynoe, 2006, p. x). Afrika Bambaataa's series of electro tracks in the 1980s greatly influenced the continued development of this new culture, and through his vision for dance as the catalyst for 'battle', his determination to redirect angry, disenfranchised urban youth from the streets revolutionized how they channeled their energies into a more constructive activity. He hosted block parties in the way DJ Kool Herc had modeled as one way to achieve this common goal for social and community improvement (Chang, 2009).

However, amid DJ Kool Herc and DJ Bambaataa's efforts, there was always a common, underlying pulse which gave life to the new hip-hop culture: Rhythm. This rhythm that gave birth to hip-hop can be illustrated by four elements:

1. rhythmic beats the DJ selected
2. the rhythm of the dancers' movements
3. the MCs' rhyme patterns
4. the visual rhythm of graffiti in flowing stylization.



Figure 6.2. Graffiti in Croatia. (Roberta F. (26 March 2008). Graffiti in Croatia. grafiti u Rijeci (šporki Stari grad). https://commons.wikimedia.org/wiki/File:Grafiti_rijeka_0408.jpg)

Since then, the democratization of information and media through the internet, a world wide web of global connectivity using

platforms including YouTube and Rumble, social media platforms and ‘old school’ physical travel, hip-hop is not confined to disenfranchised youth in The Bronx. Hip-hop dance and culture have been adopted as a rallying cry for many, manifesting in various expressive cultural forms for youth around the world, hip-hop in the 21st century remains revolutionary.

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6.3: Hip-Hop Coast to Coast

By 1973, hip-hop had made its way from New York to California and Don “Campbellock” came onto the scene. Hailing from Los Angeles, he created locking. His group, *The L.A. Lockers* put the steps and moves into a codified format where hip-hop dance vocabulary was named and cataloged. Some of these include: *the lock, points, skeeters, stop ‘n go, scooby doos, the which-away,* and *fancies*. Locking is known for giving a freeze-frame effect, but can also incorporate flips, tucks, dives, and other aerial moves.



Figure 6.3. B-boy freeze after an aerial tuck and flip, similar to moves performed by the LA Lockers

(Alexander Zabara (8 October 2007). B-boy freeze in Moscow, Russia. https://commons.wikimedia.org/wiki/File:B-boyFreeze.jpg)

Then in the late 1970s, the *Electric Boogaloos* (1978) emerged from Fresno, California, a group directed by Sam “Boogaloo” Soloman who created “Popping”. Popping is distinctive from locking in that it has a more fluid style where the dancer pops each limb joint in successive way to give a truncated, staccato flow to the execution of movement as it moves through the body. Some of Sam's early inspirations were 1970s martial arts films, Chubby Checker’s “Twist” and popular dances “the Popcorn” and “The Jerk” innovated by James Brown.

In the 1980s hip-hop dance was popularized in the mainstream by Rock Steady Crew when they appeared in the hit movie *Flashdance* (1983). MC Hammer on the new MTV video *Can’t Touch This* (1989) really helped to put hip-hop dance on the cultural map! Soon after, hip-hop dance became mainstream and was adopted into dance studio training in the 1990s. Janet Jacksons’ *Rhythm Nation* (1991) introduced sharp, angled battle simulation choreography in a stark but familiar urban setting. Later, *Pop It, Lock It, Drop It* (2000) ushered in a new school hip-hop initially characterized by rock and roll with drum–beat minimalism. ‘New skool’ was notable for taunts and boasts embedded within rapping. Socio-political commentary was delivered in aggressive, self-assertive stylistic expression projected via a tough, cool, street b-boy attitude.

Hip-hop fashion correlated to ‘gangsta’ rap, a subgenre of hip-hop that often focused on the violent lifestyles and impoverished conditions of inner-city youths. These artists were known for mixing the political and social commentary of political rap with the criminal elements and crime stories. A dance form that mirrored this new style of hip-hop was *krumping* which originated in south central L.A. in the early 2000s. Some movements are linked to African dance forms, as *krumping* is more of an expression of emotion in free form physicality.

One of the key concepts related to hip-hop dance is the **cypher**. Traditional dance training in Euro-American forms such as ballet, jazz, or modern dance, tend toward individualistic training, with critique and correction under the guidance of a dance ‘master’, with intense win-lose competition. Hip-hop culture, by contrast, borrowed from its strong cultural and historical origins in African dances. While a cypher in hip-hop class is a competitive circle formation, in this instance, the community celebrates each dancer for their virtuosity and brave execution of individualistic expressive skills to the rhythm of the beat. In this type of dance environment, b-boys and b-girls battle to attain a prestigious reputation based on their competence in dance performance

as much as their expression of pride in oneself and community. Hence, cypher in hip-hop dance is a communal experience where a diversity of movement is displayed to cultivate a community of practice.

Definition: Cypher

DCyphers are dance sessions where a circle formation in a dance space invites dancers take turns dancing competitively in the center, while the ring surrounding is made up of onlookers who clap and holler out in support as they are awaiting their chance to dance.



Figure 6.4. B-boy dancing in a cypher to celebrate the 30th anniversary of Rock Steady Crew in The Bronx, July 2007

(NexusMoves (2007). B-boy Pumba (Urban Force) dancing in the cypher of Rock Steady crew 30th Anniversary - Concrete Battle (The Bronx - July 2007). https://commons.wikimedia.org/wiki/File:Breakdance_cypher.JPG)

In the 21st century, hip-hop culture has evolved is now comprised of:

- Dance
- DJ/MC Rhythm
- Music
- Fashion
- Graffiti Art
- Global Corporatism
- Political Messaging

Hip-hop was – and remains – a revolutionary form, and in all its cultural expressive modes, the undercurrent of decrying disenfranchisement is the through-line that makes the music, dance, fashion, art – even the marketing – evocative, and relatable, globally.

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6.4: The Rhythm of Graffiti

Another revolution in hip-hop culture was the public battle cry and territorial claims as depicted since the 1970s, known as **graffiti**. Around the same time as the emergence of hip-hop, urban art began to appear on buildings, boxcars, bridges, walls, and subways or other city-scape surfaces. Typically drawn, written, or painted within public view, but without permission, graffiti is a controversial subject, to be sure. Graffiti is considered by property owners to be vandalism, and leaving graffiti is a crime as the removal of graffiti defacement costs money to sandblast, repair, and restore public surfaces to the way the property owners want them to appear. Moreover, graffiti is used by street gangs to demarcate territorial claims in a city, so there is an associated with danger and criminal activity related to graffiti art. Some city leaders have viewed graffiti as a consequence of urban blight, and innovated grant-funded projects for commissioned murals and other works that employ graffiti artists, rather than punish them.

Definition: Graffiti

A form of visual communication by an individual or group, the act of graffiti is typically illegal, and involves the unauthorized marking of public space.

Graffiti is closely tied to hip-hop culture and dance. For example, the reasons for graffiti as well as the embedded rhythm of the artwork mirrors the reasons for hip-hop dance battles for individual virtuosity on the dance floor, where rhythm of the music drives the flow. Just like hip-hop dance, graffiti is now a global phenomenon and typifies the cry of disenfranchised peoples. In Australia for example, artwork claims “You are partying on stolen lands”, decrying the colonial project that ousted the aborigines from their native lands (Figure 6.5). Even in Tehran, political messaging came in the form of graffiti during the 2009 uprising in Iran, known as the “green Movement”, a street artists named Absurdious sprayed “Enemy of the People” (Figure 6.6)



Figure 6.5. Graffiti on an Aboriginal flag with the caption “You are partying on stolen land” decries the colonial project. (Riotgrrll. (28 February 2017). Graffiti of Aboriginal flag with the caption "You are partying on stolen land" spray-painted over it. Located on the graffiti wall at Camperdown Memorial Rest Park. https://commons.wikimedia.org/wiki/File:Camperdown_Memorial_Rest_Park_Graffiti.jpg)



Figure 6.6. Graffiti in Iran with religious undertones protests political leadership, “Enemy of the People” (Zerosiv (18 June 2023). Absurious_001. https://commons.wikimedia.org/wiki/File:Absurdious-001.jpg)

“Tag” – an artist’s name, usually in spray paint or marker – a personalized signature

“Bomb” – an act of painting several surfaces in an area quickly, some artists include the year

“Throw up” or “Fill-in” – normally painted quickly with only a few colors and is all about speed

“Piece” – a more elaborate version of the artist’s name using block or bubble letters

“Blockbuster” – a large piece of art to cover an area with two contrasting colors

“Wildstyle” – a form that uses overlapping letters, arrows

“Roller” – is a fill-in that intentionally takes up an entire area, and some artists use stickers or stencils to decrease the amount of time to complete a piece of art

Found on the streets, walls, and bridges of cities throughout the world, England-based Banksy’s political and social commentary is distinctive in that his stenciling technique is used to satirize politics through subversive street art. He stated, “Graffiti is one of the few tools you have if you have almost nothing. And even if you don't come up with a picture to cure world poverty you can make someone smile while they're having a piss” (Banksy, cited in Farrell, 2012). His work also appears on publicly visible surfaces as well as self-built physical prop pieces (Urbanist, 2019). Banksy does not sell photographs or reproductions of his street graffiti, but art auctioneers have been known to attempt to sell his street art on location and leave the problem of its removal in the hands of the winning bidder. Exit through the gift shop Banksy's first film, *Exit Through the Gift Shop*, billed as "the world's first street art disaster movie", made its debut at the 2010 Sundance Film Festival. The film was released in the UK on 5 March 2010. In January 2011, he was nominated for the Academy Award for Best Documentary for the film.

Interactive Classroom Activity: Graffiti Art

Costume Creation for Hip-Hop Dance Showcase

Each student brings a self-supplied white T-shirt to class along with cans of spray paint in various colors. Students collaborate on whether the message on each T-shirt should be cohesive and connected, or individualistic. After planning and collaboration, students create graffiti on their T-shirt to create their costume for semester-end showcase.

Tag: Dancers decorate their T-shirt by using spray paint to personalize their name as an artist and dancer.

Piece: Students create an elaborate version of their name in bubble or block lettering.

Roller: Performing a myriad of shapes and colors, students create specialized meanings for observers by using stickers, stencils, and paint to cover the entirety of the garment, a canvas for their message.

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6.5: Corporate Sponsorship of Hip-Hop

In what seemed to be an innocent elegy honoring their favorite sneakers, in Run-DMC's (1986) *My Adidas* launched a culture of corporate endorsement in hip-hop. Since then, hip-hop artists will work a brand name label into their **rap** song aiming to secure a sponsorship agreement after it becomes a hit song. The current manifestation of hip-hop culture, a willingness to endorse anything from clothes, shoes, cars, alcohol, restaurants, clubs, even presidential candidates – but the earliest generation hip-hoppers would not have dreamed of allowing marketers to rent out their tunes for advertisement space. This would have been seen to be a detestable form of selling out because it used to be cool when Run-DMC rapped against expensive brands rhyming "Calvin Klein is no friend of mind".

Definition: Rap

The vocal delivery of emotive expressivity is an artistic musical form known as a rap song, or rapping. The incorporation of common street vernacular is patterned in rhyme and performed to the musical accompaniment of a back beat. The components of rap include content, flow, and delivery.

These days, contemporary hip-hop musicians aggressively court the corporate marketers, "often using brand placement in their music as bait" (Kiley, 2005). It should be noted that formal contracts commissioning songs seeded with brand recognition is rare, but some rappers will mention brand names in their music, only to seek a deal after the fact (Kaufman, 2008). Nelly's 2003 lyric homage to Nike's *Air Force Ones* landed him a shoe deal and the creation of his signature Nelly Nike shoe. "GM sought to capitalize on Jay-Z's abilities as a tastemaker by actually working with the Brooklyn-bred MC and businessman to design the concept for a custom-made limited edition 2007 GMC Yukon Denali" (Peso, 2008). So, if cashing in now part of hip-hop culture, is hip-hop selling out?



Figure 6.7. Rappers are a global phenomenon; here hip-hop artists Yung Joc performs on the USS Dwight D. Eisenhower naval carrier for US servicemen. (Petty Officer 2nd Class Jon Dasbach (20 April 2009). Hip Hop artist Yung Joc performs for hundreds of Sailors aboard USS Dwight D. Eisenhower during a Navy Entertainment-sponsored concert. The Eisenhower Carrier Strike Group is underway for a regularly scheduled deployment in support of the on-going rotation of forward-deployed forces to support maritime security operations and operate in international waters across the globe. https://commons.wikimedia.org/wiki/File:Yung_Joc_performs_on_USS_Dwight_D._Eisenhower_DVIDS167032.jpg)

"For the past half-decade, mainstream hip-hop has suffered from a dearth of originality... That's because no one is taking creative risks, out of fear they might prove commercially unviable. Nothing drives hip-hop as much as money, hence there will inevitably be rap artists who jump at the chance to sell themselves – and their lyrics – to the highest bidder." (Graham, 2005). Since the 1980s, hip-hop culture has expanded to represent not only urban youth, but rural, suburban, and global communities of all ages, genders, religions, economic classes and races can now call upon hip-hop to address their need for a resistance cry. But as hip-hop has become an international multibillion-dollar mega corporate industry, hip-hop "has virtually changed the nature of the music and

entertainment industries" (Price, 2006, p. 1). Hip-Hop was a sub-culture, now mainstream for an entire generation. By endorsing everything and anything, has hip-hop abandoned the efficacious cultural function as a resistance movement?

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6.6: Crossing Cultural Boundaries

Hip-hop has crossed cultural boundaries that other music genres had never crossed before. In Germany, immigrants from Northern Africa, Turkey, Morocco brought with them traditional music and mixed with the imported American hip-hop rap, contributed to Germany's hip-hop culture. The Neue Deutsche Welle band Fehlfarben released a song called, *Militürk* (1980), acknowledging and inspired by the presence of Turks in Germany. In 1982, JaJaJa toured with a large graffiti canvas she spray painted with the band's name and a giant reptile/dragon/dinosaur. JaJaJa's *I Am An Animal* video released in 1983 featured breakdancing youths costumed as dinosaurs.

Hip-hop music became very popular amongst Māori and Pacific Islanders although many of the early crews were of Pākehā (white New Zealanders). In 1984, Dalvanius Prime's *Poi E* –regarded by some as the first New Zealand hip-hop song – became a hit and was entirely in Māori language. By the late 1980s strong hip-hop scenes had developed in Auckland, Wellington, and Christchurch. The first New Zealand hip-hop DJ competition took place in Auckland in 1989 where American hip-hop was coalesced with Māori language and traditional songs to create something unique to New Zealand.

Break dancing arrived in Brazil, followed by graffiti and rap, the hip-hop movement spread from the main centers of São Paulo and Rio de Janeiro across Brazil, and the doors were opened to the national rap movement in the late 1990s. Mixing rap with samba, soul, reggae, bossa nova, acid-jazz, poetry and rock, Brazil's hip-hop is a sampling of **hybrid** of "Brazilianess" and imported hip-hop culture.

Definition: Hybrid

Something that has two or more components of mixed origin or composition, such as a word whose elements are derived from different languages, a hybrid vehicle that uses gas and electric power, or a dance that combines classical and contemporary elements such as modern ballet.

The hybridic nature of hip-hop makes it an accessible and malleable expressive form for street youth and now many demographics around the world. It is obvious that no singular locale owns hip-hop anymore. Not only has hip-hop music travelled globally, but appearances of graffiti and dance illustrate the absorption of cultural influences. While American hip-hop dance tends to be rough around the edges and improvisational, for the French-North African *Compagnie Kafig*, hip-hop dance movement is a fully choreographed hybrid incorporation of French, North African, and Spanish – specifically Andalusian – movement elements. *Kafig's* dancers have Algerian roots, making their experience as immigrant minorities in France not unlike that of the Latino, Caribbean and African American populations who originated hip-hop in the United States (Samuels, 1999).



Figure 6.8. Korean hip-hop has taken the competition dance scene by storm. (Jounarl. (19 April 2013). singer parkjaebum. https://commons.wikimedia.org/wiki/File:N13664460006831.jpg)

In South Korea, hip-hop expanded into a cultural phenomenon in Seoul, and Pusan. The movement has been growing since the mid-90s, and has been gaining attention internationally, as Koreans have won various dance championships around the world since the early 2000s. Aside from mainstream K-pop infused hip-hop, there is also an underground scene that has developed throughout South Korea. Online webzines like *Hiphop Playa* have contributed to spreading the culture.

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6.7: Why is Hip-Hop Important?

Hip-hop, like any art form, is controversial. In its myriad forms of graffiti art, rap, dance, music, and fashion, hip-hop has glorified street violence, drug dealing and illicit use of drugs. Hip-hop has also been known in recent years by male and female artists alike to use disrespectful phrases relating to women, prostitution, gang related theft or vengeance. Hip-hop can be profane and offensive to many. Yet hip-hop also serves an important role for society – not just American culture, but cultures all over the world: Hip-hop is impactful in that it is a safe form of expression and unifies people. Hip-hop dance has served for generations as a positive outlet for youth. Rap music often touts respect for mothers and family, sometimes infused with a religious message that has the capacity to expose problems of poverty, racism and injustice. In some cases, hip-hop purports anti-war sentiments and pro-peace messaging.



Figure 6.9. Themes of peace, tolerance, and anti-corruption, this hip-hop group Black Daps called for political stability through foreign investment and development in Niger in 2009. (US Government, Department of State, Embassy to Niger, Niamey (January 2009). 2009 Hip Hop Caravan: Hip Hop group Black Daps performs at concert in Niamey on themes of peace, tolerance, and anti-corruption, which are crucial to ensure stability, promote development and secure foreign investment for Niger." U.S. Embassy-sponsored 2009 Hip Hop Caravan, from the Website of the United States Embassy, Niamey. https://commons.wikimedia.org/wiki/File:Hip_hop_black_daps_niamey_2009.jpg)

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6.8: Hip-Hop is Revolution

Hip-hop, with its historical focus on the underprivileged, has served as a good artistic vehicle for the political messaging for the oppressed to voice their experiences and grievances. In the early 2010s, the **Arab Spring** was a series of anti-government protests, uprisings, and armed rebellions that spread across much of the Arab world. It began in response to oppressive regimes and a low standard of living, starting with protests in Tunisia (Noueihed, 2011; Maleki, 2011). The poetic traditions of North African peoples are inter-woven into modern forms of expression, and hip-hop in North Africa became a soundtrack for widespread social revolution.

Definition: Arab Spring

In the early 2010s, a series of anti-government protests, uprisings and armed rebellions spread across much of the Arab world in response to corruption and economic stagnation. Starting in Tunisia, the protests spread to five other countries: Bahrain, Egypt, Libya, Syria, Yemen.

Rappers and hip-hop artists from Algiers to Cairo began to cast a critical eye on their governments and unelected dictators for years and in the wake of political unrest across the region, young Libyan exile Abdulla Darrat created a website called “Khalas!” or “Enough!” as in — enough of Col. Muamar Gaddafi. From the music, there was a call for Libyans to take to the streets on February 17th, 2011. The date commemorates two instances in recent Libyan history when Gaddafi’s regime cracked down brutally on dissent. It was Libyan-American Darrat who spent early 2011 glued to his computer and his phone. The 28-year old watched as Tunisians rose up in protest against their dictatorial government leadership. It was at that time that Tunisian rapper El General wondered out loud if protests might spread in a track called *Long Live Tunis* (2011). “This is a message to other rulers,” El General raps. “Those who have been betrayed,” he continues, “Egypt, Algeria, Libya, Morocco…all must be liberated.”

Stemming from the Arab Spring making its way to Cairo’s Tahrir Square, Egyptian hip-hop artist Ramy Donjewan’s hip-hop song *Against the Government* (2013) where he raps, “Your blood, the government’s shedding it” (Elkady, 2013). Then, in Algeria, Double-Kanon composed a hip-hop “letter” to Algerian president Abdelaziz Bouteflika and asked, “Mr. President, I have brought to you a message from the young,” Double-Kanon says. “The young are only thinking about immigrating out, the majority see their futures and they look foggy… Enough!” The lyrics create a sense that there’s a shared experience between the people that the Arab dictators rule. A



Figure 6.10. Graffiti style artwork illustrates a vibrant North African hip-hop culture in Algeria. (Muhammed amine benloulou . (2023, September 3). Hip-Hop culture of Alergia. Wikimedia commons. ttps://commons.wikimedia.org/wiki/File:HIP_HOP_CULTURE_OF_ALGERIA.jpg)

Syrian American hip-hop artist Omar Offendum’s debut album, *SyrianamericanA*, was released before the Arab Spring. He first

started performing, making beats and rapping about the kinds of things any college kid would rap about such as partying, smoking and other college life activities, Offendum realized that his music could be a tool. His rap content started to speak to immigrants who, like himself, found themselves within new surroundings identifying as Syrian, Arab, Muslim, and also, as American" (Olivesi, 2014). Living in Los Angeles, rap is something Offendum grew up listening to, and he was able to draw connections to his studies of Arabic poetry. There was an opportunity to address bigger political issues important to his community and with America's involvement in the Middle East, his rap would sometimes note what it was like growing up as a Muslim and Arab in the West.

Then, halfway through his college career, the Sept. 11, 2001 attacks amplified the attention he was getting, and Offendum realized that his rap was a lens, a powerful tool to shed light on Arab American perspectives, and bringing people together. At the start of the Arab Spring Offendum believed that there was a hopeful idealism, almost a euphoria surrounding the revolutions, and that Arab youth were pushing back against the fatalism of the older generations' fatalism. But in the end, his parents' generation warned that in the Middle East, one shouldn't get too hopeful watching as Syrian President Assad used chemical warfare against his own people. The civil war continues to rage in Syria. Offendum notes, "I think we have privilege here [in America] and I try and recognize that as a sense of responsibility" (Olivesi, 2014).

Now the focus of Offendum's lyrics reminds people that beneath all the tragedy taking place in Syria, his focus is to shed light on the very real human suffering. In the same vein, Libyan rapper El General asked a prescient question that has relevance still today, "Will they stand against the enemy? Will they sacrifice as they did in Tunisia?"

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6.9: Communities of Practice- Hip-Hop's Collective Responsibility

Communities of practice involves the intentional learning of cultural, spiritual, historical, and political hip-hop traditions to transfer the experiential, educational, and embodied knowledge with appreciation at the forefront of hip-hop cultural explorations. From the earliest hip-hop block parties in New York to North African rapping that disparaged the dictatorships in the Arab world, to progress our knowledge of hip-hop and other revolutions is marked by being able to identify communities of practice. To be hip is to be knowledgeable – so when sharing information, you are contributing to the culture, you are enriching the culture, you are living in community with a transformational societal force that impacts all individualized forms of communication using globally recognized aesthetics of art.



Figure 6.11. Hip-hop in Reims, France brings together a community of practice. (G.Garitan (1 September 2015). Danse Party Reims, in France. https://commons.wikimedia.org/wiki/File:Danse_block_party_reims_01485.JPG)

Intercultural communication is possible vis-à-vis hip-hop. This communicative possibility is implicit in all African diasporic rooted movement, and research conducted by the teachers and choreographers who share in this knowledge tap into the contexts that must be translated into movement (Mabingo, 2019; McCarthy-Brown & Carter, 2019). This movement can be shared in performances, where audiences are able to interpret the movement through their experiences and then share what they learned with those in their communities. These movement-based discussions provide open lines to new dialogue in social contexts.

The social contexts are rooted in cultural, historical, and/or spiritual practices that reflect moments valuable to those involved. Hip-hop movements are deeply rooted in African diasporic aesthetics of art, where it is synthesized as: Art is life and life is art (Thompson, 1979). The boundaries in Africa were not created by Africans, but by colonizers of the continent. These man-made divisions separated communities in ways that caused long-lasting negative impacts on various communities, though central to the evolution of communities of practice in hip-hop is cultural expressive forms that come from a region, not a nation; West Africa is inclusive of Benin, Burkina Faso, Cabo Verde, Cote d'Ivoire, The Gambia, Ghana, Guinea, Guinea-Bissau, Liberia, Mali, Niger, Nigeria, Senegal, Sierra Leone, and Togo. Many hip-hop dance aesthetics can be traced to West Africa.

Afrobeats began circulating in Nigeria in the 1920s, which -- through migration -- would eventually influence communities of practices in American urban centers emerging as hip-hop. The Caribbean also provided a wealth of contributions to American hip-hop throughout its history, such as the sound system competition in Jamaicia, which was an inspiring agent of hip-hop, breeding a culture of competition in contemporary Black music (Allen, 2022). Transitional life moments such as engaging in hip-hop culture is a shared experience within a community. Participants see themselves reflected in the appreciation of specific knowledge/experiences.

If 21st century hip-hoppers the were to remember the transitional life moments that inspired the roots of their craft, and observe

the hip-hop coming out of the Middle East to protest oppressive dictatorships, perhaps hip-hop can reclaim its role as an art form that serves a cultural function and meets a civic responsibility spelling out the grievances of the citizenry. Maybe through hip-hop, a younger generation can call for actionable legislative change to alleviate the burdens of today such as safety, crime, taxation, and inflation. Here in the United States, the unelected bureaucratic administrative state is weakening the freedoms that are supposed to be protected by the U.S. Constitution. Personal liberties are being compromised, the citizenry is being censored, surveilled, and unfairly criminalized. A reactivation of hip-hop could trend our culture back toward engaged citizenship as communities of practice re-engage to meet the original mission of the genre, giving a voice to the voiceless -- not just selling sex, cars, drugs and alcohol, making corporate elites richer -- we may be able to save our country.

Comprehension Questions

Directions: Refer to what you have read in this chapter to correctly respond to the questions and prompts below.

1. What three things did DJ Kool Herc do to advance the invention of hip-hop culture?
2. What is the birthday of hip-hop, and who give this cultural phenomenon it's name?
3. Itemize the four original fundamental ingredients of hip-hop culture, then discuss the additional elements of hip-hop culture in the 21st century?
4. In what two ways does hip-hop serve to break gender barriers as much as it serves as a revolutionary act?
5. Name at least three individuals or crews who contributed to the popularization of hip-hop dance, detail what they innovated, and how they catapulted hip-hop culture into the mainstream.
6. The anonymous graffiti artist that uses a spray-paint can as a tool for political commentary has created works where and why in each instance?
7. If hip-hop originally gave a voice to the voiceless in New York, how/where is the genre now achieving this original mission in the 21st century? Explain the role of hip-hop as a tool for global engagement.
8. Did hip-hop sell out to mega global corporatism? Provide three examples of whether you believe this to be the case or not.
9. What role did hip-hop play in The Arab Spring? Discuss at least three artists in three nations that have harnessed hip-hop for political messaging.
10. How does hip-hop culture and communities of practice play a role in relation to the concept of citizenship?

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7: DANCE PEDAGOGY- TRAINING THE NEXT GENERATION OF DANCE TEACHERS

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7.1: Introduction- What Is Dance Pedagogy

Introduction



Figure 7.1. Seated warm up during dance class in the United States

(Florida Grand Opera. (2016, July 12). Opera in Motion dance class with guest teacher Rome Saladino. Photo by Lorne Grandison. https://commons.wikimedia.org/wiki/File:Opera_in_Motion_Dance_Class_with_Guest_Teacher_Rome_Saladino_(28106735574).jpg)

Traditionally, dance educators are trained in Physical Education. At times, the general populace confuses the role of a dance educator with that of a studio model of teaching (reactional dance, physical fitness, competition, technical skill building, creative expressivity, performance development, and locomotor ability). However, a true dance specialist must be able to transmit knowledge that conveys the robust and deep understanding about the complexity of this craft (McCutchen, 2006). A dance specialist can teach:

- Dance Technique
- Dance Performance
- Dance History
- Dance Criticism
- Dance Composition
- Dance Pedagogy
- Dance as a Tool for Expressivity
- Dance as an Art Form

To do all of this would be truly heroic. Being a dance teacher is an heroic enterprise. But before we dive deep into Dance Pedagogy, in terms of theory and practice, we need to address a larger question: Why is teaching dance important? This larger question will frame the entirety of this chapter from why dance is important, to dance as education, child development, and learning theories. This chapter will formulate numerous possible rubrics for how to design an effective dance class and follow it up with why and how it is effective. But to get started, let's start with a broad picture of dance across human history to deeply contextualize what we will discuss in this chapter.

For humans to have a cultural mechanism to express their ideals in an understandable way, teaching helps us teach the populace about what we value as a community. Teaching teaches others about our ideals. Teaching helps teach the future populace about our ideals now... Teaching provides tools. Math and engineering are tools to achieve human ideals. And dance can express human ideals. Dance is a human activity that dates back to pre-history. Like other arts such as cave drawings, oral traditions, carving, music, toolmaking, dance has the potential to express -- and access-- human ideals through art (Peterson, 2018). Many cultures throughout world dance history have treated the role of dance instruction as a sacred role, such as the shaman, a title that came

with rank related to a specialization within a community. In other instances, teaching dance can be a shared communal ritual where everyone participates in the education of the young through group participation in movement that is meaningful to the community. Ever since leading and following became a formulation for teaching and learning, dance as a cultural expressive form has required teachers to impart dances as they evolved over time.

Cultural movement forms are not set in stone, and the evolution of dance throughout all cultures, required purveyors of tradition or movement trainers for preservation and transmittal of culturally recognizable and meaningful forms. These teachers passed down strategies that could effectively convey the aesthetics, creativity, intellectual and cultural importance of dance which is to express human ideals. So, if dance expresses human ideals, perhaps we need to start with asking why are human ideals important?

The cave dwelling artwork at Lascaux, France was not just documenting a hunt. They were documenting a successful hunt, a vision for community's success, a documentation of prosperity -- Expressing an ideal. Teaching the populace, and teaching future people about the past. In Marshall McLuhan's (1964) impactful work *Understanding Media*, he stated that "the medium is the message" (McLuhan, 1964). When applied to *Dance Studies*, we might look at the dancing body as the medium, and the choreography as the message (Gray, 1989). If we were to extend this concept further into dance **pedagogy**, the process of teaching is the medium, and the successful student engaging meaningfully in the world is the message.

Definition: Pedagogy

Defined as the function or work of a teacher; or teaching, pedagogy is the art or science of using instructional methods for teaching and education.

This chapter is designed to stimulate speculation, investigation, and enhanced praxis. Learning the theory and practice of dance instruction will facilitate the development of a real-world toolkit so that dancers with differentiated end-point goals in their dance career will thrive. Whether you wish to become a dance teacher, professional stage performer, dance retail store owner, studio owner, choreographer, dance historian, or physical therapist... this chapter aims to cultivate an introductory means to conceptualize, develop, retain, refine, and transmit dance skills and knowledge which can help make the world a better place. Credit must be given to Brenda Pugh McCutchen who wrote Teaching Dance as Arts Education (2006) and Dance Curriculum Designs https://dancecurriculumdesigns.com/brenda-pugh-mccutchen/. Her work advances dance education as seriously as art and music education which encourages and challenges us to innovate creative studio-classroom pedagogical practices where the teaching integrates conceptual understanding with dance skill development (DCD, n.d.).

Key Terms

- Aesthetic
- Analogy
- Bloom's Taxonomy of Learning
- Context
- Four Cornerstones of Dance Education
- Kinesthetic
- Kinetic
- Learning Styles for Dance
- Pedagogy
- Teleology
- Universal Design for Learning

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7.2: Why is Teaching Dance Important?

Dance can be used for many purposes in addition to educating the populace. Dance can be many things to many different people. Some people dance to perform (performance dance), heal (therapeutic dance), worship (ritual or liturgical dance), keep fit (aerobic dance like Zumba), entertain (theatrical dance), socialize (social dance), or as you learned in previous chapters, dance could even be used as a tool for political propaganda. But for our purposes in this chapter, we will focus on a deeply intrinsic and individualistic, reason for dance: Hope... Inspiration...

There is a self-feeding loop where ideas fuel one's words, whereby actions then occur. With hard work, focus and effort, we can become whatever we dream of becoming. Notice it all starts with a dream, the expression of an ideal. From the idea, words lead to action. We can continue to work toward our dream with hard work, focus and effort. Ideas, words, actions are all equally important notions in human culture. In order to act on the ideas, humans need tools. Art is an expression, a vision, an advancement of our ideals. Hope... Inspiration... Why is teaching dance important? Well, in the words of a former Prime Minister of United Kingdom Benjamin Disraeli, "The greatest good you can do for another is not just to share your riches, but to reveal to him his own".



Figure 7.2. Modern Dance Class

(Mary Strout. (2006, May). Dancer Abby Silva Gavezzoli leads a master class at the Parsons Dance Company in May 2006. https://commons.wikimedia.org/wiki/File:Parsons_Dance_Company_class.jpg)

If teaching dance is to impact individuals and broader society, then the importance of pedagogy lies in the teleological end-point goals, or purposeful aims (Aristotle, 1998). Aristotle, the revered philosopher from ancient Greece posited the concept of **teleology**. Heralded throughout history, Aristotle proclaimed that an acorn's intrinsic *teleos*, or end-in-view purpose, was to become a fully grown oak tree (Aristotle, 1998). This concept promotes the notion that inherent potential is united with a purposeful objective. Embracing this framework of teleological purpose as a perspective for the buttressing twenty-first century danced education, perhaps a purposeful career objective for dance majors, or auto-ethnographic choreography can anchor a dancer's sense of identity, purpose, and belonging (Baldwin & Motter, 2020).

Definition: Teleology

Derived from the Greek *telos*, "end," and *logos*, "reason", teleology is the study of ends or purposes, whereby the pursuit of a goal inherently fulfills some meaningful, end-point goal, where there is a reason, or purpose. Teleology is the pursuit of a goal that inherently fulfills some meaningful, end-point purpose (Aristotle, 1998; Brittanica, 2023).

For dance education to be teleological in nature, the end-point goals must be in view for dancers and teachers alike. If there is a meaningful aim that serves both the individuals and broader society, then dance education is functionally purposeful (Aristotle,

1998; Dewey, 1944; Malinowski, 1922). Good teachers engage the whole student, engaging the mind, body, and spirit. Teaching dance can invite investigation and invention, where dreams can become a reality. The scaffolding of a cogent theory and practice for teaching dance, which has positive implications in fields beyond dance.

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7.3: Dance as Education

Dance is one of the 4 major visual and performing art forms (music, theatre, dance, and visual art). The premise of this chapter is operating within a paradigm that dance is for everybody– no matter the background, religion, socio-economic situation, race or ethnicity, age, or ability. Since dance exists in every culture on Earth, it has traditionally been celebrated and practiced by everyone, not just a few who show natural ability for movement or performance. Therefore, dance should be more than an activity-based lesson with year-end recital in sparkling costumes, a standard practice in the western dance milieux. Instead, dance should educate and cultivate knowledge about the world, including histories, cultures, communities, and the place of the self within those contexts.

For example, Figure 7.3 illustrates the teaching of classical Cambodian Khmer dance, the careful positioning of the hands, and the celebration of traditional culture through costume and poise. Perhaps you are of Cambodian decent or know someone who calls Cambodian culture an integral part of their ancestral story. Knowing more about the dances of the world tells the historical, cultural, and artistic stories of perspectives that enrich our world. Moreover, the integration of **aesthetic** and **kinetic** dance movement makes it not only expressive, but communicative within the structure of social and cultural understanding (McCutchen, 2006).



Figure 7.3. Classical Cambodian Khmer Dance

(Mobilus in Mobili (2015, Oct 11). Khmer Dance American Cambodian festival - Richmond Folk Festival. https://commons.wikimedia.org/wiki/File:Cambodian_American_Heritage_Dance_Troupe_(22084441726).jpg / https://www.flickr.com/photos/mobili/22084441726/)

Definition: Aesthetic

Pleasing in appearance; Aesthetics is responsive to or appreciative of what is considered to be artistically or naturally beautiful (Merriam-Webster, 2024).

Definition: Kinetic

Derived from the 19th century Greek word *kinētikos* (meaning "of motion"), kinetic is something that has to do with movement or motion. The study of kinetics is a branch of science that deals with the effect of force upon material bodies that causes motion (Merriam-Webster, 2024).

Kinetics is just moving. Aesthetics is a philosophy of beauty. **Kinesthetic** is the way one perceives or feels movement in one's body, pairing motor development from basic functional to technical proficiency with sophisticated artistic production. The ultimate aim is for a dance teacher and dancer should be the acquisition of kinesthetic competency. But how does a dance educator guide their students to cultivate kinesthetic dance abilities? One way would be to recognize and accommodate different learning styles.

Definition: Kinesthetic

Coupling the terms kinetic and aesthetic, *kinesthetic* is the way one perceives or feels movement in one's body, where motor skills are paired to sophisticated artistic production.

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7.4: Different Learning Styles in Dance

A learning style is a learner's individual approach or preference in how they acquire, stores, recalls, and uses knowledge (Dunn et al., 2009; Pashler et al., 2008). Everyone is smart in some way. Intelligence is not fixed at birth. Intelligence can be cultivated and activated. Intelligence is cross cultural. Intelligence resides in the physiology of the brain. Before Howard Gardener (1999) theorized the 7 (now 9) different intelligences, "smart people" were validated in either mathematic and verbal tests, IQ tests, something that can be recorded on paper. Gardener's message rather, focuses on: We ARE Smart. Not HOW smart. Intelligence is not just doing well in school; it comprises different aptitudes for living and learning. A nexus for the theory *and* practice of dance instruction is where a dance teacher recognizes and accommodates different learning styles by using creative pedagogy. Though an argument could be made for many ways that a dancer might access information, for the purposes of pedagogical structuring a standard dance class, this chapter will focus on four primary **learning styles for dance:**

1. Kinesthetic (learning by moving)
2. Tactile (learning by touching, feeling)
3. Visual (learning be seeing)
4. Auditory (learning by hearing)

Definition: Learning Styles for Dance

Kinesthetic, Tactile, Visual, and Auditory.

Different people learn differently and as dance teachers, we tend to teach others in the way we prefer to learn or in the way our teachers taught us. As we develop our own pedagogical strategies for sharing dance knowledge, beware of any tendency toward one learning style. Perhaps you, as a dance student yourself, needed tactile instruction where your teacher had to manipulate your elbow in ballet class to formulate the correct posture and *port de bras* in second position. But other students do not feel comfortable being touched and prefer to watch a combination, relying on visual intelligence to access information. One teaching modality cannot serve an entire student population. So, in order to reach every student in dance class dance. If they are in your class, they WANT to learn. It's your job to be ABLE to teach them.

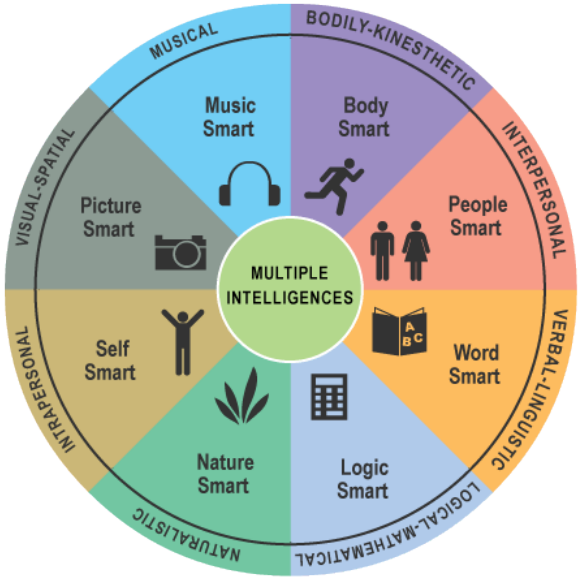


Figure 7.4. Gardner's Multiple Intelligences

(Howard. (2020, Jan 1). Illustrative image of Howard Gardner's theory of multiple intelligences. https://commons.wikimedia.org/wiki/File:Multiple_intelligences_of_Howard_Gardner.png)

Deep Dive: Gardner's (1999) Multiple Intelligences Summarized

- **Verbal-linguistic intelligence** (well-developed verbal skills and sensitivity to the sounds, meanings and rhythms of words)
- **Logical-mathematical intelligence** (ability to think conceptually and abstractly, and capacity to discern logical and numerical patterns)
- **Spatial-visual intelligence** (capacity to think in images and pictures, to visualize accurately and abstractly)
- **Bodily-kinesthetic intelligence** (ability to control one's body movements and to handle objects skillfully)
- **Musical intelligences** (ability to produce and appreciate rhythm, pitch and timber)
- **Interpersonal intelligence** (capacity to detect and respond appropriately to the moods, motivations and desires of others)
- **Intrapersonal** (capacity to be self-aware and in tune with inner feelings, values, beliefs and thinking processes)
- **Naturalist intelligence** (ability to recognize and categorize plants, animals and other objects in nature)
- **Existential intelligence** (sensitivity and capacity to tackle deep questions about human existence such as, "What is the meaning of life? Why do we die? How did we get here?" (Source: EBC, 2004).

Being art smart is real! Brain research uncovered how differently the two lobes of the brain function and process information. Gardner's (1999 [1990]) theory has veracity as society and scientists have begun to acknowledge that music, arts, dance, and movement are valid forms of intelligence. So, as dance teacher, we must aim to engage our students kinesthetically, to heighten body-mind connections. Spatial intelligence --- bodily kinesthetic skills --- musical skills.

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7.5: Intelligence is Being Able to MAKE Something!

Multiple intelligences theory relates to dance praxis, as according to Howard Gardener, being creative is intelligent! Creating a work of art, a dance, a poem, a craft a symphony, run an organization or teach a class, is intelligence. “Creativity has… to do with getting to know the subject (dance) in great detail, and then being willing to take that knowledge and use it new kinds of ways” (Gardener 1990, p. 21). The ability to put knowledge to work, however, requires a graduated and scaffolded teaching methodology. Dancers are not able to just suddenly create dance that is noteworthy. Students, without proper contextual understanding, cannot access, interpret, or understand dance presented in an abstract fashion with deep and lasting impact.

A pedagogical approach to dance is to correlate dance as an activity with associated brain activity. One way to structure your dance class, with a broad view for the entire year or semester for example, would be strategic and effective in that it would meet the needs of students by progressing their knowledge toward confidence and autonomy. Reference **Bloom’s Taxonomy of Learning**, which was originally presented in 1956; Having undergone several revisions, Bloom’s Taxonomy supplies a cogent educational scaffold intended to introduce progressive exposure and skill building in job-specific career options unique to individual students of dance. Using Bloom’s revised taxonomy (Anderson & Krathwohl, 2001) that facilitates a progression toward higher order thinking skills toward applicable use of educational objectives, student ideas and aptitudes inculcate visioning, planning, and executing.

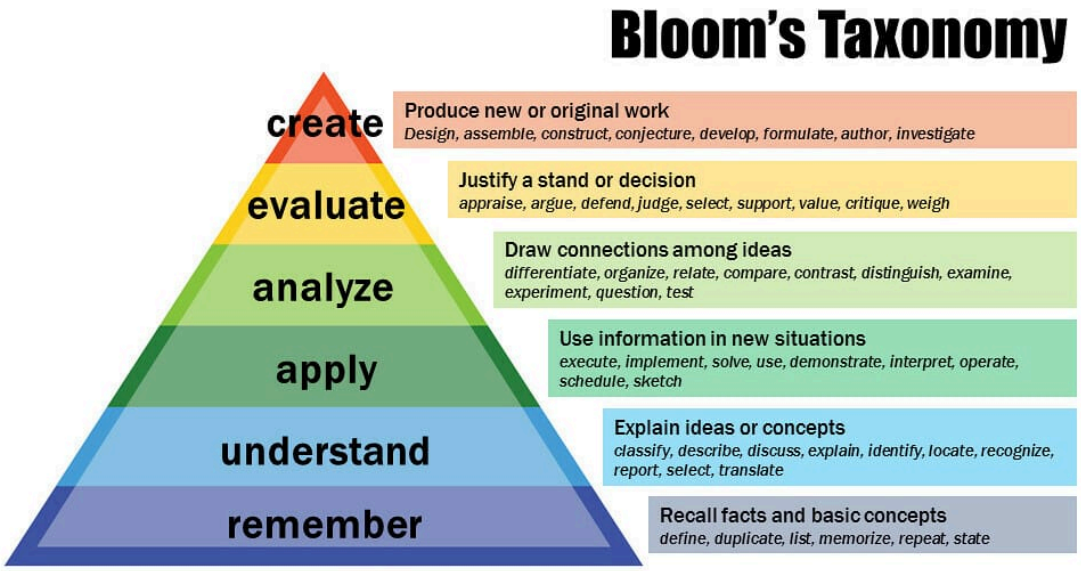


Figure 7.5. Bloom’s (1956) Revised Taxonomy of Learning (Vanderbilt University, 2020). (Credit Image Source: Vanderbilt University Center for Teaching. (19 November 2020). This represents a visual of Bloom's Revised Taxonomy and descriptions of each category as it applies to the classroom. https://upload.wikimedia.org/Wikipedia/commons/5/5e/Bloom%27s_Revised_Taxonomy.jpg)

Level 1: Knowledge

Know, describe basic information. Fact based (who, what, when, where). recall from memory. Verbs to use in dance class: List, name, observe, memorize, remember, recall

Level 2: Understand

Comprehending information, recognizing steps. Identifying the process (the standard order to warm up at the *barre* in ballet class) Explain process. Verbs to use in dance class: Identify, summarize, describe

Level 3: Application

Using information in a new situation. Demonstrate, use, explain. applying what student has learned, using acquired information or skills to creative work. Verbs to use in dance class: Explain, apply, show, sequence, organize, imagine.

Level 4: Analysis

Breaking down information. Examine, analyze. categorize (place ballet steps accurately in the proper class sequence category such as *pas be bourée* in center floor/*adagio* or *petite allegro*, and *grand jeté* during across the floor/*grand allegro*). Break down information into parts making it more easily understood. verbs to use in dance class: categorize, examine, distinguish between, describe, analyze.

Level 5: Evaluation

Making and defending judgements, critique, judge merit, assess quality. Adjudicating artistic merit, judging validity of relevance of a dance work or the creative process. Verbs to use in dance class: evaluate, critique, judge, value, conclude, rate, solve.

Level 6: Create

Putting parts together to make a new whole. Synthesize, combine, compose, create. Coalescing material to form a new creation. Verbs to use in dance class: create, choreograph, relate, invent, plan, construct, design, edit, refine.

In dance we rely on critical thinking. Your mandate as a dance teacher is to reach your students on *every* level. It is up to you as a teacher how you fashion your lesson plan to create experiences that force your students to function on each level. We do not reserve the higher levels of thinking for older students! Therefore, as a student works their way up from mere memorization of steps of dance vocabulary, they grow to understand kinesthetic nuance and deeper historical or contextual knowledge related to certain steps, for example. Next, dancers working their way up Bloom's Taxonomy would be able to apply their new knowledge, such as demonstrating proficient dance movement, execute specific steps with creative interpretation, as well as solve problems within a dance situation such as strategizing transitions for multiple dancers across the stage, or employing musicality to clarify movement to music.

Further, the ability for a dance student to distinguish between Vaslav Nijinsky's *Rite of Spring* (1913) and Pina Bausch's (1980) *Rite of Spring*, as well as relate some historical context, compare, and contrast choreographic devices, or even experiment physically with similar movement would be to invite your students to access their ability to analyze. If a student can evaluate or critique movement, as in peer review of pirouettes, or argue for or against hip-hop being a codified movement language, these are climbing Bloom's Taxonomy into the upper echelon toward cultivating the skill of evaluation. But the piece de resistance, is the cultivate ability to create. Considered to be the highest level of learning, a student would be able to produce something new! To choreograph, to write, assemble a production... To create is the hallmark of a student who has achieved the highest level of learning. And it is the responsibility of the dance teacher to scaffold instruction that facilitates such learning opportunities to cultivate deep knowledge.

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7.6: So – You Want to be a Dance Educator!

Choose this profession if:

- You want to share the joy of dance with others;
- You like to see people achieve;
- You want to take the field of dance forward;
- You want to encourage others to set high standards for themselves;
- You want to be a role model in dance.

Don't choose this profession if:

- You want job security;
- You want to showcase your dance talent;
- You enjoy dancing so much you want to dance all day;
- Another person thinks this would be a good profession for you;
- You feel you have no other career options.

In addition to the above determinants, McCutchen (2006) provided seven specific traits that supply a lens to determine whether you are well suited to a career as a dance teacher.

Trait 1: Desire to let others shine - Instead of taking the spotlight, *be the spotlight* for your students!

Trait 2: Determination and Perseverance - If a dance teacher devalues the profession, it jeopardizes the entire legacy of what we do!

Trait 3: Dual Perspective - See dance from your students' viewpoint, put yourself in *their* shoes!

Trait 4: Broad View of Dance – Acquire a range of styles, be an advocate for multi-disciplinary training.

Trait 5: Energy - Be animated, demonstrate, encourage, move around the room.

Trait 6: Positive Professional Attitude - Good teachers keep personal problems, ego, fatigue and disappointment out of the dance classroom.

Trait 7: Willingness to view and learn new forms - Take time to seek out dance skills and knowledge you lack, be captivated by diversity and innovation.

Deep Dive: Take stock of yourself

Are you ready to actually be a dance teacher? What are your personal traits and abilities?

- Are you truly a skilled technical dancer?
- Are you really an artist?
- Do you know and understand dance/theatrical terminology?
- Are you a skilled performer?
- Are you a skilled choreographer?
- Do you/will you actually prepare a lesson plan for your classes?
- Do you embrace diversity?
- Do you take classes and keep up to date with new styles?
- Do you wish to nurture students?

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7.7: Ok – Let's Teach! Moving from Theory to Practice

There are **Four Cornerstones of Dance Education**, as outlined by Brend Pugh McCutchen (2006) which comprise what she calls holistic dance curriculum. The hallmarks of holistic education emphasize the inclusion of diverse perspectives, traditions, experiences, and identities (Florencio-Wain, 2021). In terms of the four cornerstones of dance education, this idea of diversity and holism is in line with the four artistic processes outlined by the National Core Arts Standards in Dance (National Core Arts Standards in Dance) which include:

1. Dancing and Performing
2. Creating and Composing
3. Knowing History, Culture, & Context
4. Analyzing and Critiquing.

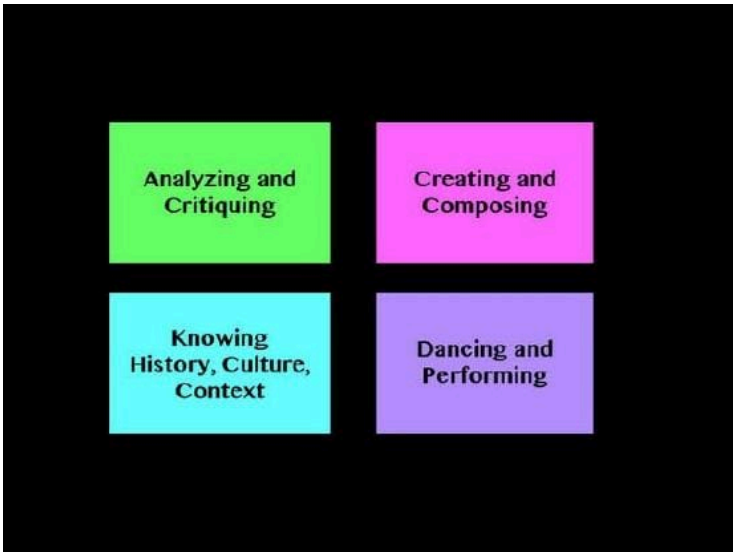


Figure 7.6. The Four Cornerstones of Dance Education

(Image from http://www.dancecurriculumdesigns.com reprinted by permission from Brenda Pugh McCutchen, DBA Dance Curriculum Designs, December 6, 2024.)

Dancing and performing is comprised of creating activities where students perform dance choreography, drills, or stage performance. Creating movement ss well as composing creatively choreographed sequences engages dancers in the act of creation, which is a higher order thinking capability (Anderson & Krathwohl, 2001). Teaching dance history, Culture, & Context (Students Connect), and 4) Analyzing and Critiquing (Students Respond).

By setting expectations for technical, artistic, intellectual, and cultural a teacher has challenged their students to be empowered to grow. When students build the capacity to perform dance, create movement phrases, connect with dances around the world, and respond to artistic productions as well informed, knowledgeable, and compassionate in their community of practice, a dance teacher can be assured that the learning outcomes of their curricula has been successfully animated in the collaborative and shared spirit of responsibility and democracy (Neem, 2018). Instead of an expectation of deficiency (Ladson-Billings, 1995), by expecting students to achieve the required expectations is to teach teleologically, or purposefully.

That is not to say that a teacher is exempt from the burden of finding strategies to motivate their students to meet the expectations. Teachers must encourage dancers to be curious and engage in moments of self-education. The Interstate New Teacher Assessment and Support Consortium (INTASC) outlined ten topics in which a dance educator should be proficient. Use the outline of the INTASC 10 Core Teaching Principles when determining your qualifications for this profession (INTASC, 2002).

1. Subject Matter Knowledge
2. Child Development
3. Diversity of Learners

4. Instructional Strategies
5. Learning Environment
6. Communication Techniques
7. Integrated Instructional Lesson Plans
8. Assessment
9. Self-Reflection/Professional Development
10. Community Involvement

Going forward, our deep dive into dance pedagogy will require some deep dives into yourself as you consider being a dance teacher. Please assess your ability as a dance teacher to achieve each of the core principles, were you in front of a classroom today? What would you teach? What kind of learning experiences would you aim for? Supply an example of how you might meet the social or intellectual development of your students. How would you create student interaction that would achieve your dance objectives? Explain how one movement builds onto another in your style of choice. Assess your professional development and what you need to be more successful? How might you involve your community to engage and support augmented student learning? (McCutchen, 2006, p. 60).



Figure 7.7. Dance educators should keep principles of child development at the forefront

(WWWBergen. (19 December 2014). International Dance Academy, Norway. A privately owned academy, run by professional dancers who are specialized in classical ballet and theatre dance. They provide daily classes, for those who just love to dance! Picture: Cinderella Ballet - Academy performance 2014. https://commons.wikimedia.org/wiki/File:International_Dance_Academy,_Norway.jpg)

Effective and impactful dance teachers must address the varied levels in a classroom. The only way to achieve this is to keep the group on task, while also simultaneously meeting each dancer as an individual at their different stage of development. If we are to teach the individuals within the group, we must conceive of our classroom as filled with individuals in a class, not a “block” of learners. There are many different temperaments, moods, shapes, sizes, ethnicities, economic and homelife circumstances, and dispositions in each student. If the dance instructor recognizes and relates to each sovereign individual in their class, they will be on track as an effective and impactful dance educator.

In order to demonstrate that a teacher values their students, always provide feedback. Validate successful attempts as well as signs of artistic growth and use these as classroom examples. But remember, dancers not only learn from the feedback from their teacher; Dancersalso benefit greatly from feedback from their peers! Peer review is constructive critique and helps fellow classmates own their own knowledge. They are co-agents of success in the classroom. Critique is not flagrant criticism! Student peer reviews should be guided and challenged to supply three corrections, and one compliment! Peer review is one way to foster inclusivity.

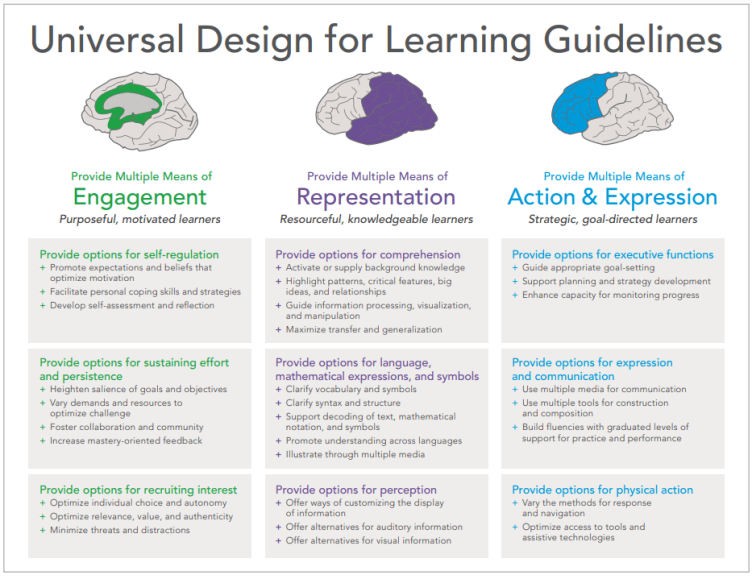


Figure 7.8. Universal Design for Learning

(https://ccconlineed.instructure.com/...item_id=381292)

Universal Design for Learning (UDL) (CAST, 2020) fosters a principle of student voice and choice. This, in turn, cultivates inclusivity in the classroom. Modeled with culturally responsive pedagogy (Ladson-Billings, 1995) and the authentic support of diversity, inclusion in the dance classroom is diversity in action! Teachers who are adept to create teaching moments where there is unity and richness in the dance classroom (Jensen, et. al., 2018), are placing curricular and instructional emphasis on codified technical skill building, improvisational creativity, knowledge about world dance history which shines a light on diversity and cultivate cultural competence.



Figure 7.9. Engaging with the community, AXIS Dance Company breaks stereotypes about disabilities through dance workshops

(https://commons.wikimedia.org/wiki/F...095840060).jpg)

As an example, the integration of other-abled people, or dancers with disabilities, is featured in Figure 7.9., the U.S. Embassy in Israel initiated a program and invited the American group, AXIS Dance Company to integrate professional dancers, some of whom also have disabilities, to create dance works and art in Israel. This was meant to break stereotypes about disabilities through dance workshops, master classes, and lecture demonstrations throughout the country. The AXIS Dance Company and community dancers worked with an admixture of students comprised of adults, youth, and educators from all abilities, ethnic, and socio-economic backgrounds. “The program was warmly embraced by local communities and attracted considerable press

interest" (U.S. Embassy Tel Aviv, 2016).

But in terms of practical application about how to effectively foster a supportive culture of inclusivity, what are some recommendations? There are four effective strategies that educators can implement in their classrooms to foster and support a culture of inclusivity, celebrate diversity, and facilitate student persistence (Costa & Kallick, 2009) to overcome adversity as dancers work toward success.

Recommendation #1: Engage student voice!

Taking a first step to create a new synergetic structure of learning, is to engage student voice! This would be a classrooms where a teacher is willing to take risks on behalf of kids" (Nash, 2020) To engage student voice, you would implement task planning and self-evaluation (metacognitive), self-monitoring, noticing, and self-talking (cognitive), collaboration and comprehension (social), and create fun by showing enjoyment (affective). Engagement can be infused throughout a lesson plan and dance classroom activities to optimize student voice and aid in dancers feeling included in the process of learning!

Recommendation #2: Engage student choice!

Universal Design for Learning (UDL) principle of engagement invites learners' participation, inclusion, persistence, and positive conduct within the active classroom environment. Scaffolding metacognitive strategies into dance classwork might include task planning and self-evaluation – these would engage student choice. Additionally, creating opportunities for inter-personal understanding, self-regulation and deep learning through assessment options correspond to affective engagement and relates directly to students' genuine interest and sense of belonging which is cultivated through collaboration (CAST, 2022).

Recommendation #3: UDL lessons use a student-centered model and dance educators who wish to inculcate inclusion should aim to redesign the learning methods. Reliance on the 'traditional' model, where the dance teacher is considered to be a 'sage on the stage', a dance master at the center of attention, the disseminator of knowledge... In classical dance classes, students in a classical dance setting are expected to be passive observers or "attendees" rather than active participants (Nash, 2020). A redesign to student-centered choices through differentiated danced tasks can optimize learning and promote a sense of belonging, the truest version of inclusivity.

Recommendation #4: Part of this redesign of classical teaching methods might require dance educators to gain some awareness of students' homelife circumstances and engagement dispositions (Lawson & Maysn, 2015) as well as their educational aspirations (Lawson & Lawson, 2013). This can be achieved through greeting students at the door before class begins, to interact with the parents, conduct PMIQ's (Plus, Minus, Interests, Questions) on the first day of class, or periodically implement classroom icebreakers. Knowing a student's situation and aspirations can shed light on their academic trajectory and assist educators in redesigning teaching methods to suit the individual learner. Educational activities that embrace affective dance school attachment requires educators to thinking flexibly to imagine, create and innovate (Costa & Kallick, 2009). Maybe 'Boo" the studio the week of Halloween with small ghosts that each student can decorate and tape to the walls of the studio hallway... or hearts on valentines day, cover the studio walls with hearts decorated by your students, and others from the school. Occasions such as semester-end showcases or recital, where every dancer can take part, also serves as a means to develop students' self-determination and pride in accomplishment (CAST, 2022). An educator's redesign of teaching and learning should promote outreach, or a summative course practicum in order to elevate student learning to real world application. Performances, recitals, galleries or fairs transfer student learning to a real audience and can have lasting positive effects as positive reactions by teachers, parents, peers, and caregivers build student confidence that they have something to contribute to the world of learning.

In Class Discussion:

Deep Dive: Statement of Beliefs

Please write your name and answers to the following questions: Why do you enjoy dance?

- What teacher has most inspired you, and how?
- Why do you believe teaching dance is important?
- What do you feel are the characteristics of a well-rounded student of (style of dance you plan to teach)?
- What do you think makes for a great teacher?

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7.8: Aesthetic, Creative, Intellectual, and Cultural

Dance teachers are responsible for robust education of their students. Using the four cornerstones of dance education, dancing and performing is aesthetic whereas allowing students in class to experiment with creating movement and choreographed sequences is creative. Intellectual expectations should also engage higher order thinking (Anderson & Krathwohl, 2001) where students might be asked to analyze and critique in class, video viewing, or concerts... and finally, the cultural is teaching dance history. Students can connect culture to a dance's context.

Teaching dance technique alone is not a solid pedagogical approach to produce an educated student of dance. Dance education requires contextual coherence, meaning dance must be framed in a way that makes it relevant to society. If we are to access that final level of Bloom's Taxonomy, dance instruction must aim for inquiry based instructional methodology where classes are both participatory as well as investigative (McCutchen, 2006). The full spectrum of dance as a discipline, looks at dance from current contemporaneous times, as well as dances from the past. Examining dance forms from the world's cultures creates knowledgeable world citizens. If you are a teacher of dance, and a potential employer asks if you bring with you a "comprehensive" dance background, what would you reply?

Are you proficient at:

1. The Dance Process (dancing, dance making/ dance compositional elements, dance critiquing)
2. Theatre Knowledge (theatrical terms, stage lighting, performance techniques)
3. Dance Science (anatomy, somatics, kinesiology, nutrition, injury prevention)
4. Dance Knowledge (dance history, dance cultural forms and anthropology)

Teaching dance for many cultures is to teach morals and the history of that culture... Dance can be used for many purposes in addition to educating the populace including performance to educate, healing through therapeutic dance, worship in ritual or liturgical dance, physical fitness (aerobic dance like Zumba!), entertainment such as theatrical dance, and socialize. Because dance serves so many different cultural purposes, dance education should be comprehensive, broad in scope and substantive. A dance teacher, employing proper pedagogy, would provide challenging and significant lessons, that are sequential in an ordered and incremental format, kinesthetic in that instruction should be seeking beautiful aesthetic quality within recognizable kinetic movement.



Figure 7.10. *Thirayattam*, meaning "colorful dance", is a ritual form from India in the Kerala region. This dance is performed in sacred groves intended to please the deities and ancestors. Teaching about the cultural function of dance, no matter the style, is crucial for dance education to be robust and meaningful

(Panavalli. (17 November 2015). https://commons.wikimedia.org/wiki/File:Indian_Ethnic_Dance-_%22Thirayattam%22_(Pookkutty)_._Am_Environmental_theatrical_art_form.jpg)

This theory of multiple intelligences helps the field of dance to have gained educational respect. It's not just for "fun"... Dance has a more important role. It's important for educators to reach all people, and dance is one way to do that, to help develop aptitudes and explore successes in all people. Be a student advocate! Being a dance teacher is important! "Different modes of thinking provide the most productive ways ahead (for humanity)... Diplomacy, statecraft, leadership, politics, persuasion, negotiation, entrepreneurship, envisioning alternatives, and a host of other 'unscientific' activities all depend on imagination and creativity and are all essential to the human enterprise" (Consortium of National Arts Education 1994, p. 7). Some of civilization's highest accomplishments are in the activities that depend on the imagination.

- Mayan *Chichen Itza* in Yucatan, Mexico
- Matryoshka Russian Dolls
- Leonardo DaVinci's *Mona Lisa*
- Borobudour, Java Indonesia
- Oral Storytelling, Native American keepers of history
- *Daigoji* in Kyoto, Japan
- Mt. Rushmore, South Dakota
- Adumu dance
- Hebrew, Thai, Tibetan languages and scripts
- Ludwig van Beethoven's *Moonlight Sonata* original sheet music
- *Boudhanath* in Kathmandu, Nepal
- Michelangelo's *David* in Florence, Italy.

Now visualize a scantron form - Is this something humanity values for hundreds of years throughout history, time and space? No.

So to stimulate the creativity in your students, good pedagogy and good instruction calls upon dance teachers to use analogies. An **analogy** is a comparison — usually either a metaphor or a simile — that helps to explain something or make it clearer. For example, to encourage young ballerinas to assemble their arms in third *arabesque*, call them Alligator Arms (like the jaws of an alligator). Or when describing a jazzy leg kick with sharp up-accent, refer to it as feather *battement* (it brushes up fast, then descends slow and controlled).

Definition: Analogy

To describe two dissimilar things as sharing a resemblance of a particular aspect Similarity in form or function between unrelated concepts.

The use of analogies is fun, no matter the age group, and it also encourages thinking, perceiving, and processing information on a 'staircase' toward more complex thinking (see Figure 7.11). From the general awareness of accessing not just a dance vocabulary word, but the analogy that incites memorization, this leads to skill development to higher order thinking, master status can only come when a student is proficient in all levels of learning. One by one, each level of Bloom's Taxonomy increases the functional cognitive complexity. That is the respect that dance educators earn should they authentically take on the mantle of responsibility to approach dance education and theory through a pedagogy that develops the next generation of truly educated dancers.

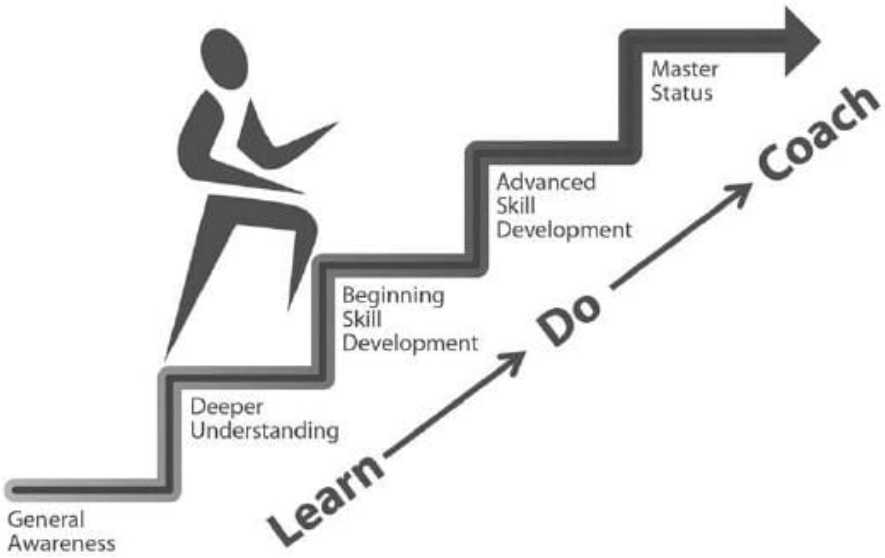


Figure 7.11. The LEARN-DO-COACH, or TEACH staircase to mastery!

(https://tkmg.com/wp-content/files/Fig-4-1-stairs-progressive-learning.jpg)

Sequential dance education is how a dance teacher selects, plans, and orders the content of their classes. To avoid being a haphazard teacher, sequencing the content of lesson plans rescues students from redundant and repetitive class meetings (McCutchen, 2006). It's important to go from simple to complex steps and combinations. What are ordered and incremental instruction methods? Since a dance educator will most often be expected to select the content for their classes, they are thereby responsible for planning lessons. Systematic skill building can only occur when a dance teacher takes the time to select, plan, and order their material for the year, the semester, the month, whatever the curation of their class. But what's the best way to achieve this?

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7.9: Teaching Triad- Curriculum, Instruction, Assessment

Curriculum: Curriculum is what is taught, sequenced for age appropriateness including age, level, and ability. Usually at a dance studio, a curriculum sequence should be provided. Teaching for K-12, CSD and recreational programs, many times there is no existing curriculum, and teachers must design their own.

Instruction: Instruction is *how* it is taught. If a dance instructor is unable to communicate the material effectively, dancers cannot learn. It doesn't matter if the teacher was an amazing accomplished professional dancer! That doesn't always make for a great teacher. Teaching axels to 5-year-old beginners is not "helping" them to dance. Teaching a *rand de jambe*, on the other hand, would be an appropriate preparation for an axel. The level/ability of dancers shapes the curriculum design.

Assessment: Assessment is how well it was taught and learned. Perhaps it is the semester-end showcase, recital, or dance concert that is the assessment. Maybe it is a grading rubric checklist of achievements or proficiencies (see Table 7.1) before advancing to the next level. No matter what, there needs to be some sort of big picture end goal before lesson planning. And, the teacher and the students all must be aware of the assessment to anchor the learnings for holistic educational knowledge. Allowing students to see their expectations for each semester, or session, or month, for example, invites co-agency in the classroom (CAST, 2022; Stiggins, 2014; McWherter, 2021). Performance-readiness in dance classwork can be conducted through formative, iterative, and summative assessment. By assessing your students, you determine if you're doing a good job. By assessing your dance students, you determine if your student has reached an acceptable level of achievement in the style of dance you're leading, and if so, are they ready to move on?

Three components are required for good assessment practices in dance education: Classes and skills to be taught should be:

1. Visioned / Mapped / Reflected
2. Planned / Implemented
3. Practiced /Executed / Presented

These three components need clear learning targets. According to Stiggins (2014), "[a]ssessment for learning begins when teachers share achievement targets with students, presenting those expectations in student-friendly language accompanied by examples of exemplary student work" (Stiggins, 2014, para. 1). Table 7.1. Example of a Turns & Technique Level 1 Rubric for student distribution for co-agency and self-assessment of progress.

Table 7.1

Turns & Technique Level I
Checklist #1: For the month of: September
Pas de Bourée preps from 4th
Pas de Bourée passé balance
Pas de Bourrée pirouette from fourth
Pirouettes right and left from 5th (quarter turns)
Jazz Walks
Jazz Turns from 2nd
Chainé turn preps (progressive) in parallel 1st
Piqué passé balance
Piqué turn preps
Chassé right and left
Single Tucks
Grand Battement
Stags

How to Teach Dance?

There are several ways to teach dance effectively. One methodology is to employ backward design (ASCD, 2019). Backward Dance Design -- Begin with the end in mind. Reverse the whole process of how you develop your curriculum and instruction methods... by having the assessment in mind first. Your students need to "get it". It's your job to get them to get it. It's not *their* job to copy what you do (for visual learners only) or read your mind (no one can do that)! Put your Teaching Triad to work... but *Backwards*!

- Identify specific 3 Objectives. What do you want your students to achieve?
- Identify 3 methods of Assessment (how will you KNOW your students "got it"?)
- Lastly, identify 3 methods of Instruction.
- Another system for teaching is to use direct or indirect teaching. There is the direct teaching approach and the indirect method, as well as a hodge-podge of mish mash disorganized pedagogies of dancers who think they can teach just because they can dance with skill. Being a good dancer DOES NOT always make a great dance educator.

Directed Teaching

- Fact Based Learning and Memorization
- Teacher Guided Skill Building and Choreography (standard in most dance classrooms – though can be repetitive, boring, uneventful)
- Technique/Technical Emphasis

Indirect Teaching

- Inquiry-based approach DOES NOT REPLACE direct teaching, but can greatly enhance the effectiveness of your teaching style.
- Guided Discovery/Creative Movement Exploration/Prompts/Dance "Tasks"
- Improvisation/Experimentation
- Query/Reflection Questions
- Peer Review
- Mind Mapping/Brainstorming

Vary Instructional Strategies

- Settings: Outside – hail, snow, nature study
- In the theatre (familiarization tour)
- Hallway - *tour jeté*
- Groupings: Break up cliques
- Teacher identify students needs/strengths
- Appoint leaders
- Appoint unlikely leadership, too

Approach:

- Ballet – partnered taffy *plié* – lifting from the waist when your partner bends down, and pushing shoulders down when they try to stand straight from their *plié*.
- Choreography found in artwork – bring art books and have students create interpreted movement from their self-selected artwork.
- Seasonal dance vocabulary review – Ask students to recall vocabulary, say it for auditory learners; teacher writes each word on the mirror with dry erase marker for visual learners, then students choreograph with vocabulary for the tactile and spatial intelligentsia!
- Students lead popcorn warm-up!



Figure 7.12. Young dancers in a Flamenco dance class!

(Antoniomen. (2023, May 15). https://commons.wikimedia.org/wiki/File:Foto_de_clase_de_danza_1.jpg)

Reflection Questions – The Efficacy of a Dance Lesson is a Two-Way Street

Since the learning targets in a dance class should be highly focused, specific, short-term goals that are shared with students at the beginning, throughout, and reviewed at the end of a lesson (McWherter, 2021), the learning plan should be developed using Bloom's revised taxonomy (Anderson & Krathwohl, 2001). This will provide a scaffolded way to increase rigor in the dance classroom that does not alienate beginning dancers and ensures instructional alignment with student learning outcomes (Armstrong, 2019).

Your students should be asking:

- Why did my teacher have us do this exercise?
- How does this lesson relate to what we did last week?

YOU should be asking yourself:

- What is missing/What did I leave out? (partnered *grand battement* - Miss Debi always leaves out 'right of way' the first time)
- What did they learn by that?
- Was today an effective lesson?

Ask Questions About Yourself: Does my Curriculum and Instruction ...

- Have a logical sequence?
- Speak to a multi-level class?
- Accommodate different rates of learning?
- Use verbal, kinesthetic, tactile and auditory approaches to support all learning styles?
- Make sure these questions and efforts appear in your final Lesson Plan and Teaching Practicum.

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7.10: Inquiry Based Dance Education

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Inquiry Based Dance Education

Inquiry based dance education is about investigation (McCutchen, 2006). This style of dance instruction invites students to participate, investigate, and problem solve. Let's detail both investigative and the investigative teaching styles. Problem solving requires a learning process that invites students to participate to foster active learning and self-actualize. The only way for your dance students to meet Maslow's (1943) "esteem needs" and to ultimately "self-actualize" (see Figure 7.13), is to engage them in an active learning environment.



Figure 7.13. Maslow's Hierarchy of Needs

(Tigeralee. (23 October 2015). Maslow's hierarchy of needs. https://commons.wikimedia.org/wiki/File:Maslows_hierarchy.png)

While aesthetic dance education upholds artistic standards and requires the discernment of an educated artistic viewpoint, meeting the needs of your students within the dance classroom can touch upon the safety and security, love and belonging, and the cultivation of self-esteem. Maslow's Hierarchy of Needs (Maslow, 1943) also outlines the potential for self-fulfillment, where dance can be a process of seeking experiences that can inculcate something as profound as an intrinsic, teleological sense of purpose.

While creating, performing or responding to dance, to create an inquiry-based classroom is to ask dancers to participate in the creation of class culture, class structure, such as leading warm-ups, making tactile corrections on the teacher who does a step incorrectly, or conduct an investigation to solve a dance problem in the choreography. Inquiry requires discernment, too.

In seeking to attain the extraordinary in dance, where excellence is more than mere aesthetics and kinesthetic competence, the quality of your dance classroom hinges on investigative and participatory dance classroom.

Let's detail both the participatory and the investigative teaching styles through using targeted dance questions to stimulate your students to analyze (left brain function) and to imagine (right brain function). You are accountable for student achievement, a quality program, substantive curriculum! So ask your students: What do you "see" in this dance, not just technically, but socially, historically and politically?

Probing questions

- What do you think the choreographer is trying to communicate by doing _____?
- If you were the choreographer, how would you explain the piece to the set designer so he'll understand what to create?
- Video Viewing: Ohad Naharin's *The Hole* (2013) set on Nederland Dance Theatre:
- https://www.youtube.com/watch?v=xqPXFQa3l_E
- Ask Yourself:
- What does the choreographer want you to think? Feel?
- Answer this question: "What is most crucial for the execution of a successful *pirouette*?"

What does Miss Debi think? What have your different teachers said? What do YOU think?



Figure 7.14. American artist Cecil Howard's cubist *danseurs*, an abstract sculpture made of plaster created between 1913 and 1915

(Copyright Galerie Vallois, Cecil Howard. (1913-1915). Plaster polychrome cubiste sculpture representing a dancing couple, realised in 1913-15 by american sculptor Cecil Howard. https://commons.wikimedia.org/wiki/File:Cecil_Howard-Couple_de_danseurs_(1913-15).jpg)

Question: Did the artist work with dancers or a choreographer? In what ways is the sculpture angular or spherical? What textures do you see? What is the tone, mood, meanings?

Now watch Crystal Pite in The Seasons' Canon (Autumn) posted by aero sceno (2018) at https://www.youtube.com/watch?v=GW7uORb9H8c

YouTube Video

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View this YouTube Video online

What artistic difference would it make if the stage were bright yellow with a Ferris wheel spinning and the dancers were in clown costumes? Asking investigative questions, making even absurd inquiries to challenge students is the hallmark of critical thinking.

Part of inquiry-based dance education could also engage contrasting like concepts with vastly different artistic renditions. Watch Kirov Ballet's *Swan Lake* (Repertoire choreography by Petipa set in 1877) Finale: https://www.youtube.com/watch?v=JI7AsZGnyi4

YouTube Video

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View this YouTube Video online

Now watch Matthew Bourne's version of *Swan Lake* (1995). https://www.youtube.com/watch?v=sfzP8OiJZWo

YouTube Video

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View this YouTube Video online

How is this video relevant to today's discussion about looking at the world through the lens of dance, taking into consideration social and cultural context of the male dancer? Could Matthew Bourne have successfully staged *Swan Lake* in this manner in 1877? Why or why not?



Figure 7.15. Thierry Blannchard, male dancer

(Thierry Blannchard. (2019, July 28). Thierry Blannchard Shoot. https://commons.wikimedia.org/wiki/File:Thierry_Blannchard_Ballerina_project_brasil.jpg)

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7.11: Relating Dance to Historical Context

Relating dance to historical context can be fun by inviting your students to learn about history, but also contrasting art from yesterday to the art of today. For example, the **context** of a dance might come from the relationship the dance creator has with his/her music selection, the relationship the dance creator has with his/her environment, or the relationship the dance creator has with society. Where does a choreographer get this "context"?

Definition: Context

The interrelated conditions, circumstances, or surroundings in which something occurs that determines the overarching meaning of the written passage, event, or experience.

An excellent example of context that has shifting meanings can be found in Anna Sokolow's Laban notated *Rooms* (1972): https://www.youtube.com/watch?v=JoPLx9EMXz8

YouTube Video

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View this YouTube Video online

Now watch *Rooms* (2020): https://www.youtube.com/watch?v=VOfjTmJwCUw

YouTube Video

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View this YouTube Video online

What are the similarities? What are the differences? Do you feel connected to one over the other? Why? What movement resonated for you, and what do you think could be different?

A piece created as an anti-war commentary between WWI and WWII is Kurt Joos's *The Green Table* (1932): https://www.youtube.com/watch?v=un5kYC8jpUk.

Do you see any relevance in today's world? What about the civil war in Syria that started in March 2011 when Syrians were discontent with the rule of President Bashar al-Assad, and a peaceful protest for pro-democratic leadership triggered outright civilian targeted retaliation such as chemical warfare on the people of Syria by the Syrian government? What about the conflict between Ukraine and Russia since 2021? What about the Israel/Hamas war that started in 2024?

For some interesting juxtaposition contextual fun in the dance classroom, take Gregorian Chants from Assisi from the medieval era: https://www.youtube.com/watch?v=W-hrBhA4XkM

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Would a choreographed dance to this music, in a 50's poodle skirt in a roller rink have the correct historical context? Staging example: https://www.youtube.com/watch?v=ZK6rpbxth9w

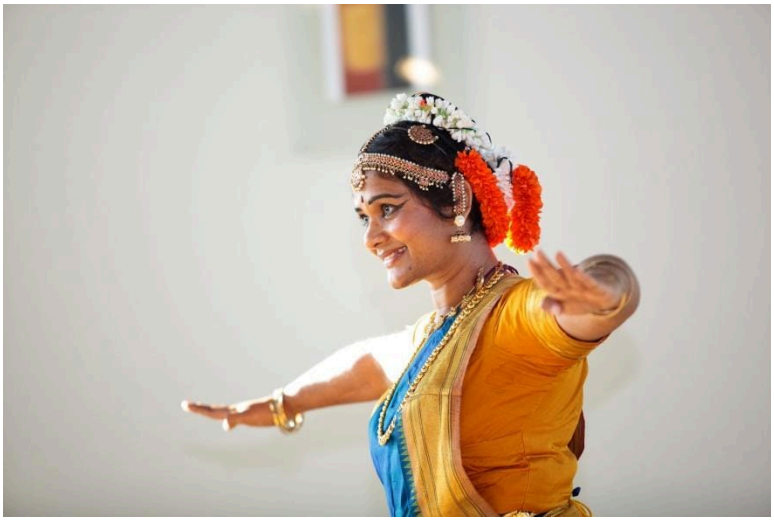


Figure 7.16. Classical Indian *Bharata Natyam* performance at community college semester-end dance showcase

Dance is not isolated; it impacts culture and is impacted by culture. Dancers are citizens of the world, not just of their own personal experiences. Let's uncover diverse topics essential to development and growth both as dancers and as social citizens. Here are a series of videos to make your dance classroom more energized with social, historical, or political relevance. Teach the future citizens – vis-à-vis dance, about our past, present and future – about how to strive to contribute to the good in the world.

The German Bauhaus : https://www.youtube.com/watch?v=oo_BLRSuz7s

YouTube Video

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Theatre Der Klänge - Trailer für die Ausstellung "Danser sa vie" im Centre Georges Pompidou (2011): https://www.youtube.com/watch?v=FmThAic44GI

YouTube Video

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Das Tradisches: https://www.youtube.com/watch?v=ECLQKh9FFL8

YouTube Video

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The postmodernist Alwin Nikolais revisits Bauhaus inspiration in *Tensile Involvement* (1987): https://www.youtube.com/watch?v=AfxsFTDWWnw

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7.12: Integrating Principles of Child Development

Culture and society is impacted by what we teach our children. If Benjamin Disraeli was right, then "[t]he greatest good you can do for another is not just to share your riches, but to reveal to him his own." What does this quote mean to you? What are riches? In your life, do you aim to make money and live on a yacht, serve others, or become famous? What about simply 'doing good' in the world? Dance instruction can be one pathway to do good. However, the values that drive you will drive the mood of your dance classroom and determine the intrinsic impact you can have on your students.

What if you are met with challenges in your dance classroom? Sometimes in a dance classroom there will be students that are misbehaving or simply 'not feelin' it' that day. What do you do? Angrily expel them? Coddle them? What if it is a group of students that just cannot seem to focus that day? A skilled dance teacher will have a tool kit ready, a series of fun but educational activities to redirect unproductive behavior.



Figure 7.17. Children dancing!

(Yann. (2009). Children dancing, International Day of Peace 2009, Geneva.. https://commons.wikimedia.org/wiki/File:Children_dancing,_Geneva.jpg)

Since an effective dance teacher needs to have some understanding of principles of child development, an understanding about the biological, psychological, and emotional changes that occur in human beings between birth and the conclusion of adolescence is vital. Child development is a continuous process that has a fairly predictable sequence, that is, as a child moves through their individual experience of human maturation, they will move from dependency to increasing autonomy (Piaget, 1964). This progression must be acknowledged and celebrated in the dance classroom! However, each child has a unique path to maturity as they develop into young adults, never progressing at the same rate as anyone else. Each stage of child development is affected by the preceding developmental experiences, and some students learn differently, and each dancer needs material presented to them differently (CAST, 2022; Gardner, 1990). Knowing that growth, development, and capacity are unique to each child is crucial to be a successful dance teacher.

Scenario Question:

1. Boys and girls holding hands in your choreography. Do you force it? Do you mandate it? Do you meet your students where they are developmentally? Adjust?
2. A three year old dancer accidentally pees during dance class. Puddle. Sanitize space. Manage child's embarrassment. Peers. Extra leotard and tights in your bag. *Your Reaction and Solution Matters*. It might have lifelong implications.

Swiss developmental psychologist Jean Piaget (1896–1980) claimed that thinking processes change radically from birth through maturity when he posited his theory of child development (Piaget, 1964). A responsible dance teacher will see the striving in

each student in their yearning to perform increasingly difficult dance steps, and even sometime mature material in choreography. As a dance teacher, especially for young people, we must ask ourselves “Is this choreography appropriate in terms of child development?” Take for example, the viral dance *Single Ladies* (2016) posted by autiefreestylefriday: https://www.youtube.com/watch?v=e0DtUcPTQEc

Ask yourself, how can choreography influence your students, and by extension, how does our work impact society? As a teacher or choreographer, what we “put out there” can cultivate an appetite for child exploitation or child sex trafficking in the world. It is vital to keep this in mind when creating choreography, and to always ask yourself, do I have a social responsibility as a teacher?

Deep Dive: Redirect Unproductive Behavior

Keep the Group on Task. Consistent Expectations, Be Fair

- Clap and Response
- Freeze Dance
- Peer Review
- Stretch/Floor Barre Day
- Challenges (relevé competition)
- Seasonal/Creative Engagement with Vocab
- Meditation/ The Cube/Visualization ("Go To Your Room")
- Collage Dance Activity
- Alphabet Shapes: Spell Your Name
- "Sunshine" exercise for balance in arabesque
- Sandbag Visualization
- Go To Your Room Visualization
- The Cube
- Lining up Tallest to Shortest / Relevé competition
- Consistent spaces all season
- Arms in 2nd position to space the room



Figure 7.18. Children performing a traditional Kiganda dance from Uganda

(Christine Ssenteza. (10-12-2016). Dancing to a traditional Kiganda dance from Uganda. https://commons.wikimedia.org/wiki/File:Ugandan_Children_during_traditional_dance.jpg)

Ultimately, your students will become beautiful, mature butterflies. As a dance teacher, you could attempt to perceive the various stages in a butterfly’s life, as nascent caterpillars, or still inside a chrysalis requiring delicate coaxing to invite them out? If you think of your students as butterflies in the making, how does that change the way you view them?

> “One of the most difficult things for teachers to do is to keep our expectations high, especially when our students’ actions make us think less of them. There were days my students challenged me to come up with any positive thoughts about them, but those were the days they needed me most. I saw a comment one time on a bulletin board: students need the most love when they least deserve it” (Blackburn, 2016, p. 29).

As a teacher you are accountable! Well, do you agree that you are accountable to yourself, your students, and to our society on the whole? As a dance teacher, we have a responsibility not just to children and the legacy of dance artistry and technical standards...But we have a moral obligation to cultivating an appetite for *all things good* and influencing our culture in a positive way... Always refer back to the most important question you can ask yourself as a dance specialist, a dance educator, or dance teacher who is making pedagogical choices: What are my ideals?

“The greatest good you can do for another is not just to share your riches, but to reveal to him his own.” --Benjamin Disraeli

1. What does this quote mean to you?
2. What are riches?
3. In your life, do you aim to ‘do good’... or...?
4. Why isn’t sharing a handout helpful?
5. How do you view your moral obligation as a dance instructor?

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8: KINESIOLOGY, NUTRITION AND INJURY PREVENTION

8.1: Introduction- Kinesiology, Nutrition and Injury Prevention

8.2: The Six Dimensions of Wellness

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8.4: Bone Health

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8.1: Introduction- Kinesiology, Nutrition and Injury Prevention

Introduction

Why Study the Body? Why learn about muscles, tendon, ligaments and joints? While you do not want to be thinking about specific muscles while you dance, understanding what muscles are responsible for specific movements can give you clear images of how to achieve specific dance movements. You can empower yourself as a dancer to be an active participant in your training and artistry. And whether you are a dancer, athlete, hiker, mountain biker, or do karate or tai chi, no matter your physical condition, these activities are affected by your ability to engage in healthy functional movement.

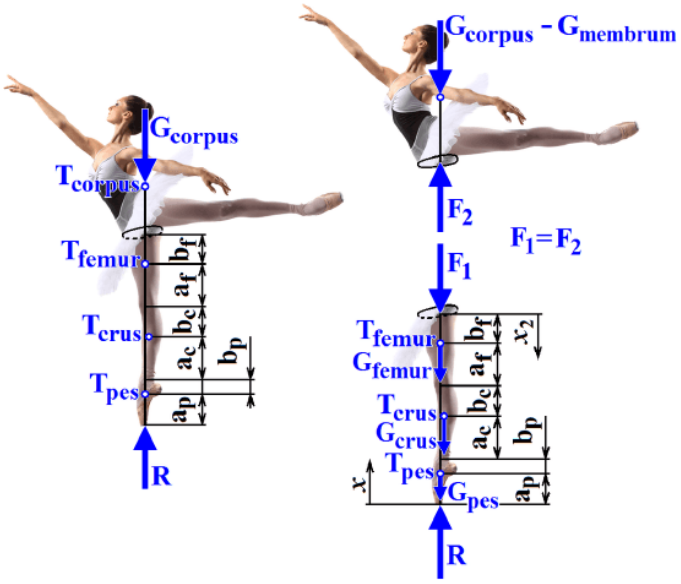


Figure 8.1. The study of the dancing body. (Fry72 Karel Frydrýšek. (2020, March 18). **Čeština:** Baletka ve stoji na špičkách (En pointe). Biomechanika - aplikace metody myšleného řezu a zjednodušený silový rozbor v dolní končetině. https://commons.wikimedia.org/wiki/File:Baletka,_En_pointe,_Biomechanika,_Silov%C3%BD_rozbor,_Metoda_%C5%99ezu.png)

Health is something that can typically be determined by your choices. Healthy nutrition normally will lead to a healthy body and contribute to the creation of healthy lifestyle choices. Aside from medical situations out of one's control, functional movement, nutrition and lifestyle are all personal choices. There is a flip side: Daily choices can also contribute to osteo-arthritis, tendonitis, inflammation, anorexia, bulimia, heart disease, or kidney failure... Health concerns are something that affect our quality (and quantity, years) of life. Genetics, socio-economic factors and learned behaviors all play a role in our overall health, but it is only learned behaviors that can be altered in any meaningful way (Wilmerding & Krasnow, 2017). These learned behaviors include:

- food intake
- exercise patterns
- stress management

If you choose optimal health as a dancer, this will require learning to make better choices. Optimal health can also lead to longer and better quality of life will result directly in your decisions regarding: How you eat, how you exercise, How you respond to stress... all of these are within your control. And this is knowledge that can save your life! This chapter aims to shift your emphasis from passive reaction to dance injuries and unintentional lifestyle choices, toward taking individual responsibility for your health. Don't allow the negative forces of our society erode your health. Identify how you can work toward optimal health as a dancer.



Figure 8.2. Physical therapy can facilitate healthy functional movement

(National Archives at College Park. (21 September 2005). Physical Therapist Assistant and Aide. Department of Labor. https://commons.wikimedia.org/wiki/File:Physical_Therapist_Assistant_and_Aide_-_DPLA_-_f143a3f22a1b82f642bdf99a00acd66e.jpg)

This chapter will not be an exhaustive study of **kinesiology**, nutrition, or injury prevention. But key concepts in human movement related to the musculoskeletal system will include a brief introduction to kinesiology and somatics, an overview of nutrition, and some discussion of injury prevention will comprise the content related to healthy functional movement for dancers. We will examine the rampant pollution in the standard American diet impacting the nutrition intake. Too little movement and way too much stress is also affecting our health. The habits of disease, the science of six fuelings per day, and the concept of lean and green food intake will inform our focus on healthy nutrition.

Definition: Kinesiology

Derived from the ancient Greek *kinesis*, meaning "movement" and *logia*, or "study of", kinesiology is the scientific study of the human body and biomechanical, physiological, and somatic movement.



Figure 8.3. Healthy eating habits that are focused on nutrition contributes to a healthy (and long) life!

(David Reber. (19 June 2011). Some fresh veggies on the grill at #DavidsKitchen. Support your local farmer. #fb @myen. Uploaded by Fæhttps://commons.wikimedia.org/wiki/File:The_Food_at_Davids_Kitchen_053.jpg)

Injury prevention and healthy eating habits can facilitate you following your passion in dance. You will be better equipped for success dancing at optimal capability if you are healthy. Harness the power of restorative sleep, discover a hobby, manage your money competently, explore nature and spirituality. Perhaps then once you have made your own bed and have your house in order, you can BE OF SERVICE TO OTHERS!



Figure 8.4. Healthy habits make it possible to serve others.

(Efstathios Iosifidis. (2014, Feb 1). Volunteer and staff member (Stella Rouzi) at FOSDEM 2014 wearing orange and yellow FOSDEM teeshirts, respectively. https://commons.wikimedia.org/wiki/File:FOSDEM_2014_volunteer_and_staff.jpg)

So, in this chapter, we will discuss the skeleton, muscles, tendons, ligaments, and common fitness injuries. This chapter is not intended to be a comprehensive study in kinesiology, nutrition or injury prevention, but will touch upon some of the basics that this author believes can positively inform your experience going forward as a student dancer, pre-professional, or dance professional. In this text, we will spend some time looking at ways to actively counter the prevalent and persistent corporatist fast-food influences that push seductively tasty, convenient foods that cannot even claim to be inexpensive in today's economic environment.

Then consider the impact of what is considered to be "energy-saving" devices such as cell phones, iPads, TV, XBOX, and cars... all of these technologies contribute to less physical activity in our 21st century lifestyle. Dancers and athletes may exercise, even at great intensity. But intense working out cannot make one immune to ailments caused by non-nutritive foods, high sugar energy drinks, and lazy-making energy-saving devices. It's not so much what dancers face each day that stymies health. Actually, it is how we respond to the challenges of life. So, let's take charge and dance!



Figure 8.5. Healthy dancers performing at optimal capability.

(Barry Goyette from San Luis Obispo, USA. (2007, Dec 29). Greg Sample and Jennita Russo of Deyo Dances performing in the modern ballet Brasileiro. https://commons.wikimedia.org/wiki/File:Two_dancers.jpg)

Learning Objectives

After reading this chapter you will be able to do the following:

1. Discuss three specific learned behaviors can compromise optimal health from a personal perspective.
2. Identify six dimensions of wellness and how to cultivate optimal health as a dancer.
3. Comprehend the planes of movement as well as movement terms for application in a dance context.
4. Locate and understand the functionality of several key bones, muscles, tendons, and ligaments used frequently in dance.

Key Words

Below you will encounter some key words defined throughout the chapter as well as some additional important terms you will need as a dancer to have a solid understanding of your anatomy for dance. This list is NOT complete, but it's a starting point on your journey to optimal dancer health and wellness!

- Abduction
- Adduction
- Anorexia
- Bulimia
- Calcaneus
- Circumduction
- Coccyx
- Concentric Contraction
- Dorsiflexion
- Eccentric Contraction
- Extension
- Extensor Digitorum Longus
- Flexion
- Gastrocnemius
- Hyperextension
- Illiopsoas
- Illium

- Inflammation
- Injury
- Inward Rotation
- Joint
- Lateral Flexion
- Ligament
- Mandible
- Osteo-arthritis
- Outward Rotation
- Piriformis
- Planes of Movement
- Plantar Flexion
- Plumb Line
- Pronation
- Psoas
- Retraction
- Sacrum
- Soleus
- Supination
- Tendon
- Wellness

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8.2: The Six Dimensions of Wellness

What is Wellness? Vitality! Energy! Ability to adapt to challenges! **Wellness** can be defined by a state of being, but it is multi-dimensional. There are six dimensions of wellness (Wilmerding & Krasnow, 2017) that include intellectual, physical, occupational, mental, social, and spiritual. *Intellectual wellness* is having the capacity to embrace challenges, problem solve, learn new things, stimulate creativity, and being open to trying new things in new ways. *Occupational wellness* speaks to your physical space and emotional climate and indicates that you have satisfaction and enrichment through your work. Occupational wellness implies success and contentment with a chosen occupation.

Physical wellness is indicated by strength, flexibility, and endurance. Having knowledge to pay attention to fitness technique and safety are also components of how to cultivate physical wellness. This makes it possible for you to take personal responsibility for injuries, including taking care of minor injuries and knowing when to seek professional help. *Mental wellness*, also known as emotional wellness, is being aware of your feelings, recognizing your feelings, and accepting your feelings. It ALSO means being aware of the feelings of others, recognizing the feelings of others, and accepting the feelings of others.

Social wellness involves having the capacity to contribute to the positive welfare of your community, being able to think not only about yourself. If the environment where you dance or exercise is too competitive, it can create a culture that has tension. How you interact with others and support them will result in YOU being supported, as well. *Spiritual wellness* is rooted in understanding what you value, understanding what you believe in, and developing a purpose in your life. Spiritual wellness implies that you will have greater satisfaction if you live in a way that is consistent with your values and beliefs.

Definition: Wellness

Wellness is a conscious, self-directed, and evolving process that is holistic, positive, and affirming. Encompassing the concepts of self, lifestyle, and environment, there are six dimensions of wellness including intellectual, occupational, physical, mental, social, and spiritual wellness.

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8.3: The Human Body

Human anatomy studies body structures such as bones and muscles in humans. The skeleton is symmetrical, which means each of the bones and joints exist on both sides of the body. For a brief lesson in basic anatomy, let's look at bones, joints, ligaments, and tendons. The human body has 206 bones. Only 177 of those bones can move, and all movement is caused by muscles moving bones– except when gravity is allowed to take over part of the body. Such movement in dance -- when gravity is permitted to dictate the quality of the movement -- is called *fall* or *release*. (We will talk about the physics of dance in a later section.) Where two bones come together, they form a **joint**. Bones are connected to bones via **ligaments**. **Tendons** are made of similar tissue as ligaments but connect muscles to bones.

Definition: Joint

Where two bones come together, they form a joint.

Definition: Ligament

Ligaments connect bones to bones.

Definition: Tendon

Tendons are made of similar tissue as ligaments, but connect muscles to bones.

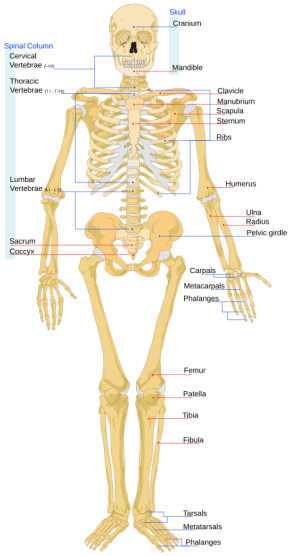


Figure 8.6. The human skeleton, front view

([LadyofHats](#) Mariana Ruiz Villarreal. (2007 January 3). diagram of a human female skeleton. https://commons.wikimedia.org/wiki/File:Human_skeleton_front_en.svg)

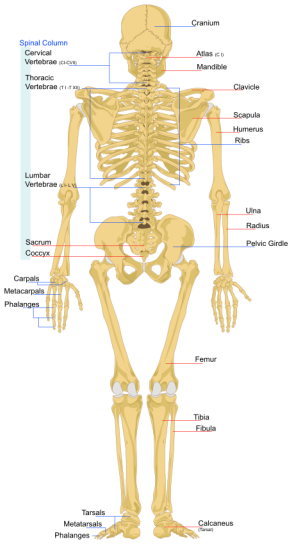


Figure 8.7. The human skeleton, rear view

(LadyofHats Mariana Ruiz Villarreal. (2007 Sept 25). Diagram of a human female skeleton, back view. https://commons.wikimedia.org/wiki/File:Human_skeleton_back_en.svg)

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8.4: Bone Health

Bones provide support, otherwise our bodies would be like a sack of organs and tissue – without bones, we would collapse! The ribcage protects the heart and lungs, the pelvis protects the reproductive organs. Bones provide the attachment points for muscles to allow for movement. Many bones contain specialized tissue called red bone marrow, which is responsible for red blood production. Red Blood Cells transport oxygen to tissues throughout the body. Because bones are made of minerals (calcium and phosphorus), when dietary intake is deficient, bones can be broken down by the body to supply minerals to the body for continued life.

Bones throughout your life will change shape and size to better serve their function. This means that they are forming and breaking down throughout your life. **Ossification** is the process of bone formation (Breeland et al., 2023). Ossification is good. During childhood and adolescence new bones are formed at a much faster rate than they are broken down. Ossification begins to outpace bone breakdown until peak bone mass is reached, and for females that is at age 18, and for males, age 20. Bones will continue to harden and increase in density through your 20s, and ossification slows down and completely stops by age 30. Therefore, building bone health early in life is really important and calcium absorption is crucial to this process. Think of bone health as a retirement plan, so that after age 30 you have a high peak bone mass to sustain strong bones for the rest of your life. Bones serve five functions:

1. Support
2. Protection
3. Movement
4. Blood Cell Production
5. Mineral Storage

Definition: Ossification

Bone ossification, also called osteogenesis, is the process of bone formation.

Definition: Osteoporosis

"Osteoporosis causes bones to become weak and brittle… Bone is living tissue that is constantly being broken down and replaced. Osteoporosis occurs when the creation of new bone doesn't keep up with the loss of old bone. Osteoporosis affects men and women of all races. But white and Asian women, especially older women who are past menopause, are at highest risk. Medicines, healthy diet and weight-bearing exercise can help prevent bone loss or strengthen already weak bones" (Mayo Clinic, 2024).

Reports indicate that consumption of beverages that contain caffeine has been associated with reduced bone mass resulting in increased risk of fracture. The negative effect of caffeine is related to calcium absorption. This risk could be fully offset by as little as 1-2 tablespoons of milk per day, eating cottage cheese, yogurt, or other calcium rich foods such as broccoli. Vitamin D is also important to maintain strong bones. Exercise that combines strength training exercises with weight-bearing and balance exercises can also slow bone loss.

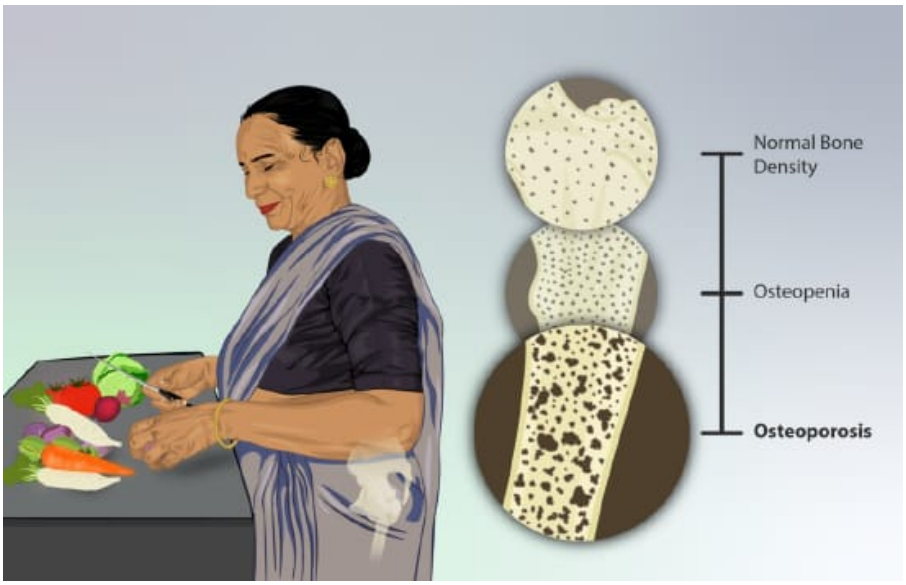


Figure 8.8. Depiction of Osteoporosis

(https://www.myupchar.com/en (1 October 2019). Depiction of an Osteoporosis patient.png. https://commons.wikimedia.org/wiki/File:Depiction_of_an_Osteoporosis_patient.png)

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8.5: Joints

There are five types of joints in the human body (see Figure 8.8) that can inform our understanding about dance technique and impact the skillful way in which we approach dance as a healthy physical enterprise. For simplicity this chapter will focus only on the following joints:

Upper extremities: wrist, radioulnar joint, elbow, shoulder joint and shoulder girdle

Lower Extremities: foot, ankle, knee, and hip. The *Vertebrae of the Spine*: 7 cervical, 12 thoracic, 5 lumbar, and the sacrum / coccyx. The five types of joints are: 1. Ball and Socket; 2. Ellipsoid Joint, 3. Saddle Joint, 4. Hinge Joint, and 5. Plane Joint.

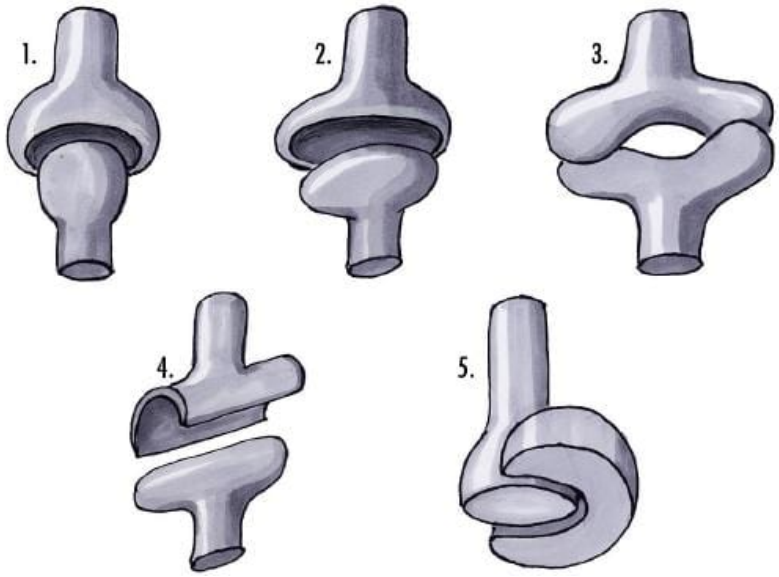


Figure 8.9. The five different types of joints in the human body

(Produnis (2005). Joints. https://commons.wikimedia.org/wiki/File:Gelenke_Zeichnung01.jpg)

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8.6: Ligaments

Every joint in the body has ligaments that connect the bones together. Often the ligaments are named for the two bones they connect, for example, calcaneofibular ligament connects the calcaneus (heel bone) of the foot and the fibula (lower leg bone). There are four ligaments of the knee to know and appreciate because they serve to stabilize the knee. This is needed because as a weight bearing joint, the knee is a particularly unstable joint.

Knee Ligaments

1. Anterior Cruciate Ligament (ACL)
2. Posterior Cruciate Ligament (PCL)

The cruciate ligaments form an X in the Sagittal Plane inside the knee.

3. Medial Collateral Ligament (inner) (MCL)
4. Lateral Collateral Ligament (outer) (LCL)

The Collateral Ligaments give support to the sides of the knee.

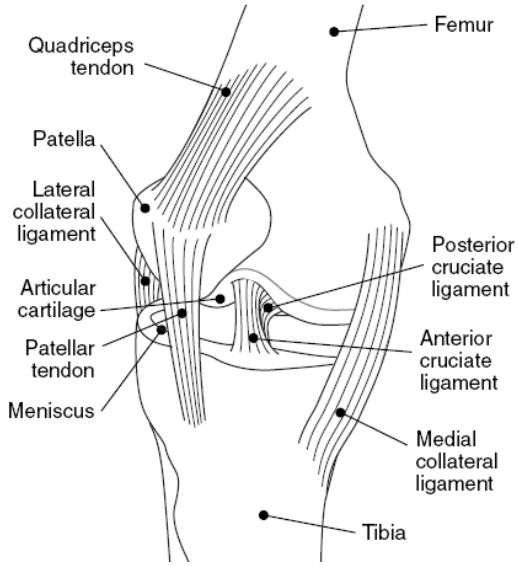


Figure 8.10. Four stabilizing ligaments of the knee

(https://commons.wikimedia.org/wiki/F...edial_view.gif)

Y-Ligament

One of the strongest ligaments in the body is the **iliofemoral ligament** in the hip joint.

It looks like an upside-down Y. Because this ligament is taut, in dance can greatly restrict a desired *arabesque*.

Definition: Iliofemoral Ligament

The iliofemoral ligament connects from the spine and from the rim of the acetabulum (a concave surface of the pelvis where the head of the femur meets with the pelvis forming the hip joint). The iliofemoral ligament then attaches to the top of the femur. Composed of two bands, the ligament creates a Y-shape.

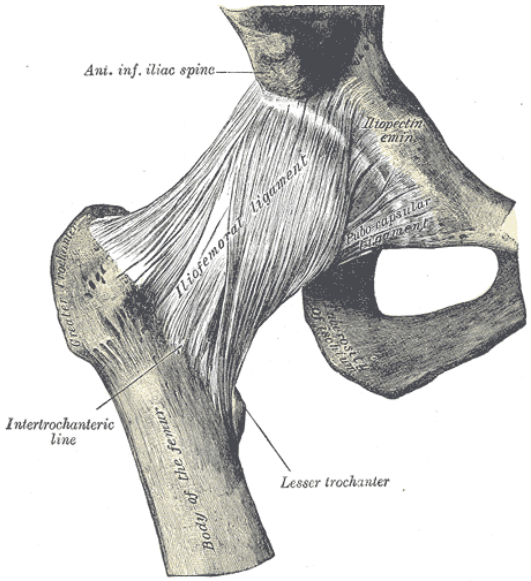


Figure 8.11. Iliofemoral Ligament

(https://commons.wikimedia.org/wiki/File:Gray339.png)

IT Band

Along the outside of the femur is the **iliotibial band (IT Band)**. The IT Band is a strong tendon that adds stability to the outer knee. IT band syndrome (ITBS) is caused by inflammation and can be felt most intensely at 30 degrees of knee flexion. Symptoms include stinging sensation to swelling where the band moves over the femur. The stinging sensation just above the knee joint is typically felt on the outside of the knee or sometimes along the entire length of the IT band.

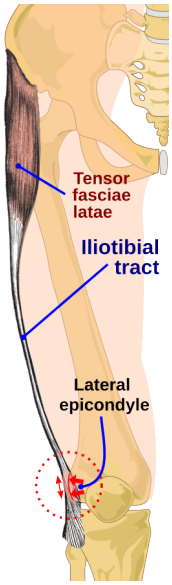


Figure 8.12. Iliotibial and (IT Band) syndrome

(Jmarchn. (May 24, 2019). Iliotibial band syndrome. https://commons.wikimedia.org/wiki/File:Iliotibial_band_syndrome-en.svg)

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8.7: Muscles

Most muscles in our body operate voluntarily. Some muscles are involuntary like swallowing and breathing (controlled without conscious thought). For the purposes of our learning here, we will only discuss a few muscles that are voluntary skeletal muscles – the muscles that move your joints. There are different types of muscles, and these include power muscles, rotator cuff muscles, foot, leg, and ankle muscles, calf muscles, oblique muscles, hip to knee muscles, hip muscles, deep rotators in the hip, inward rotators in the hip. There are more than listed below, but this reasonable scope for our learning material will provide a succinct look at some of the main muscles we use as dancers.

Power Muscles

- Pectoralis Major
- Deltoid Group
- Latissimus Dorsi

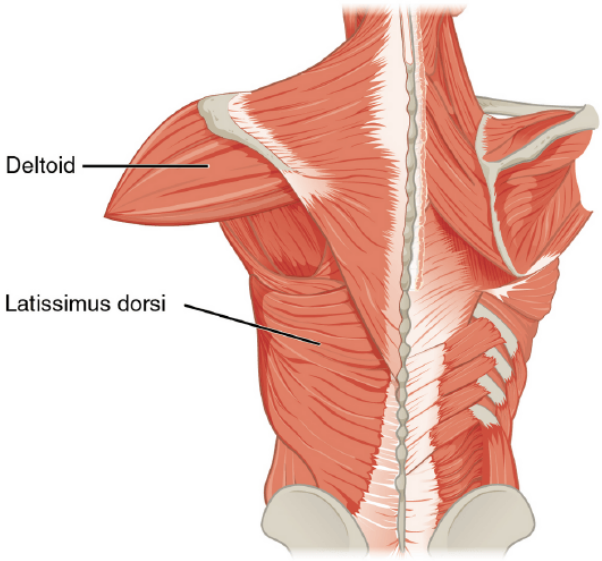


Figure 8.13. Power Muscles

(OpenStax College. (2017, Nov 23). File:1119 Muscles that Move the Humerus b.png. https://commons.wikimedia.org/wiki/File:1119_Muscles_that_Move_the_Humerus_b.png)

Rotator Cuff Muscles

- Supraspinatus
- Teres minor
- Infraspinatus
- Subscapularis

Foot, Leg, Ankle Muscles

The anterior muscles that *dorsiflex* the foot/ankle include the extensor digitorum longus. The **extensor digitorum longus** is important when a dancer wishes to achieve a winged, or beveled foot, which is considered correct and aesthetically pleasing in techniques such as ballet and jazz dance.

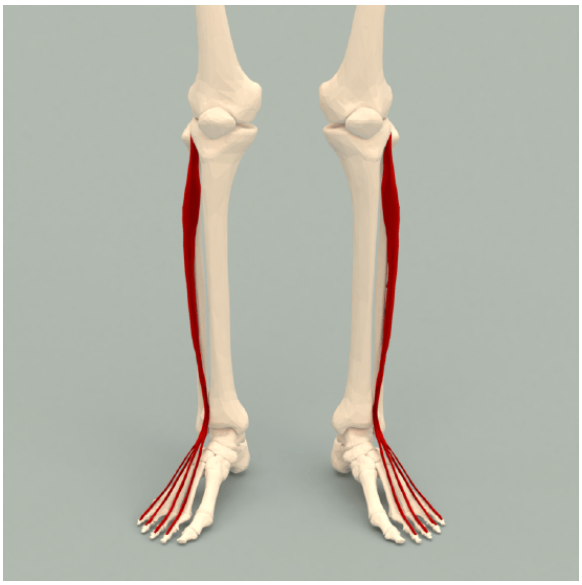


Figure 8.14. Extensor Digitorum Longus

(Polygon data were generated by Database Center for Life Science (DBCLS). (2019, Nov 27). Extensor Digitorum Longus muscle. https://commons.wikimedia.org/wiki/File:Extensor_digitorum_longus_muscle_-_anteriror_view.png)

Calf Muscles

The posterior muscles that *plantar flex* the foot/ankle include the **gastrocnemius** (superficial) and the **soleus** (inner, deep calf muscle). Pointing the foot and going into *relevé* are examples of plantar flexion.



Figure 8.15. The anatomy of the calf muscles

(Source: Injurymap; https://injurymap.com/free-human-anatomy-illustrations/)

Oblique Muscles

Your oblique muscles are a key component of the abdomen as they let you bend sideways and twist your trunk, moving in the transverse plane. They also help somewhat with breathing. The top of the obliques connects with the ribs while the lower end connects with the hip bone.

Hip to Knee Muscles

The Quadricep muscle group is anterior (in the front). The Hamstring muscle group is posterior (in the back). The Sartorius is the longest muscle in the human body. It wraps around the femur and attaches to the Anterior Tibia. The knee only moves on the Sagittal Plane.

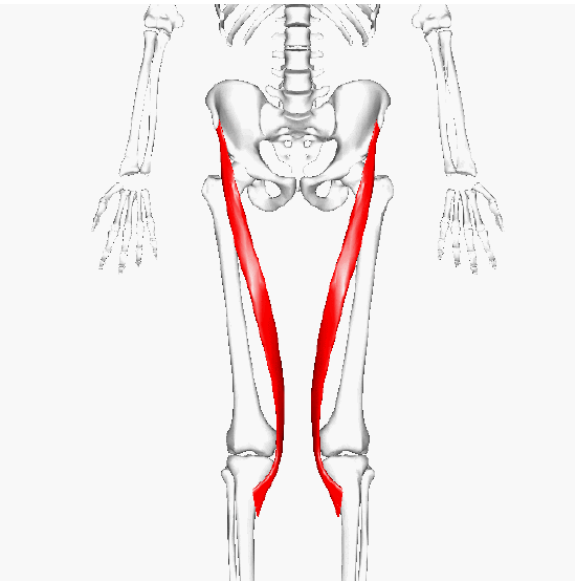


Figure 8.16. The Sartorius Muscle

(BodyParts3D/Anatomography. (2014, July 7). Rotating image of the anatomy of muscles of the upper leg. https://commons.wikimedia.org/wiki/File:Sartorius_3D.gif)

Hip Muscles

- The **Iliopsoas** is comprised of the psoas and the iliacus muscles.
- The **psoas** starts in the spine and meets at the iliacus on the crest of the ilium.
- The **iliopsoas** is the only hip flexor muscle that is deep in the abdominal.

Deep Rotators in the Hip

6 deep outward rotators

- **Piriformis**
- Gemellus inferior
- Gemellus superior
- Obturator internus
- Obturator externus
- Quadratus femoris

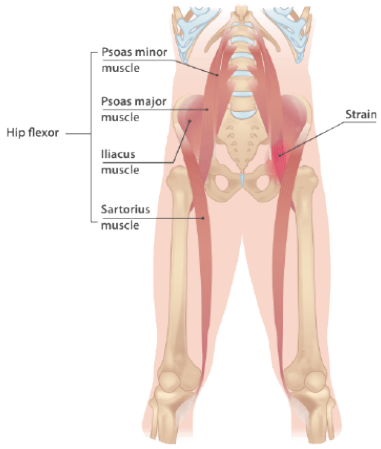


Figure 8.17. Representation of some hip muscles used in dance that can become strained with improper technical training. The hip flexors are a muscle group responsible for flexing the hip and raising the legs, and depicted on the right side, the psoas major is strained (InjuryMap. (2019, April 25). Medical illustration of the bones and muscles of the pelvic region, with a focus on the hip flexors, a muscle group responsible for flexing the hip and raising the legs. On the right side the psoas major is strained. https://commons.wikimedia.org/wiki/File:Hip_flexor_strain.svg)

Inward Rotators of the Hip

- Gluteus Medius
- Gluteus Minimus
- Tensor Fasciae Latae (TFL)

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8.8: Alignment

A well aligned body is aesthetically pleasing in dance performance. Research in kinesiology and somatics illustrate that alignment causes less wear and tear on the joints and muscles. Proper alignment leads then to fewer injuries and a longer dance career. The **plumb line** is an imaginary line from top of head, through the Cervical, Thoracic, Lumbar and Sacral curves of the spine, to center of knee joints and centered in the ankle joints.

Definition: Plumb Line

An imaginary line that indicates alignment of the dancer's body, the plumb line starts at the top of head, through the centered curves of the spine, to center of knee and ankle joints.

Alignment of the Spinal Positions

- Neutral Pelvis positioning is your goal.
- Anterior Pelvic Tilt is also known as *Lordosis*.
- Posterior Pelvic Tilt is often misconstrued as the correct positioning for ballet, but it's not.
- Static vs. Dynamic Alignment **-** Until good alignment is habitual and unconscious, "activated" movement is encoded, trained into your muscle memory (ex. *elongée*).

Alignment of the Plié

- *Plié* in a turned out position with proper alignment is essentially an arrangement of the knees over the feet.
- The even distribution of weight in the foot should be the goal.
- Triangular distribution of weight between the first metatarsal, fifth metatarsal and the center of the calcaneus.

Variations in Body Alignment

Spina Variations

Kyphosis

Scoliosis

Protracted Scapula

Retracted Scapula

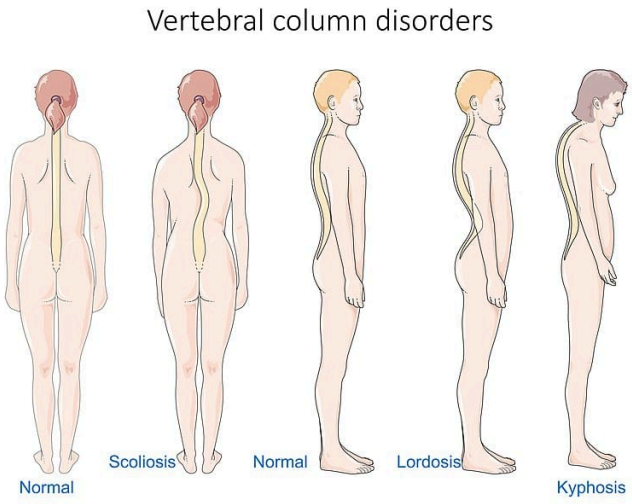


Figure 8.18. Spinal vertebrae disorders, including kyphosis, lordosis, and scoliosis

(https://commons.wikimedia.org/wiki/File:Vertebral_column_disorders_-_Normal_Scoliosis_Lordosis_Kyphosis_--_Smart-Servier.jpg)

Tibial Torsion

- A certain percentage of dancers/people have a condition called tibial torsion.
- The tibia twists as it goes down the leg.
- For these dancers, in plie, the alignment will NOT be knees over toes... but the focus should STILL be even weight distribution.

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8.9: The Physics of Dance

To improve turns and timing of the arms for jump height, physics deals with balance and the center of gravity, use of momentum, and variables, which include speed, level, facings in the space. The floor is also a variable in the physics of your movement. How much give is in the surface you're jumping on? The floor has bounce back capability, which can impact your joints, as well. This site, created by Kenneth Laws, covers principle of physics with accompanying photos. It has a section specifically for dancers. http://physics.dickinson.edu/~pod_web/



Figure 8.19. The physics of dance!

(© Marie-Lan Nguyen / Wikimedia Commons / CC-BY 3.0 Marie-Lan Nguyen (2013, August 12). Race Imboden of the United States (L) fences against Italy's Andrea Cassarà (R) in the men's foil team final of the 2013 World Fencing Championships 2013 at Syma Hall in Budapest. https://commons.wikimedia.org/wiki/File:Final_2013_Fencing_WCH_FMS-EQ_t194733.jpg)

Why Is This Happening To Me?

It is important to understand that while there are some conditions that are out of your control, many of our physical ailments may be within our control to rectify, and event prevent with proper knowledge, reflection, and action.

Reflection

- Reflect on your physical exercise regimen, eating habits, and lifestyle choices.
- Monitor how you respond to life's changes and stresses.
- Small errors in judgement snowball: over stretching, over-eating, staying up too late impact your health and do not contribute to your quality of life.

Response

- Track daily choices in your exercise regimen, eating habits, and lifestyle choices to understand why you are tired, sick, or injured.
- If needed, choose to respond differently, with intentionality.
- Sort through your life choices to make sure you are positioning yourself for success.

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8.10: Nutrition

Nutrition affects every aspect of your life.... including physical performance, psychological wellbeing and emotional health. You need to stay hydrated to function. You need enough calories to have energy to perform movement. You need macronutrients and micronutrients to heal. Injury Prevention is doing the technique correctly. Proper technique in any sport IS a preventative measure against injury. Why eat healthy? Your body is its own eco-system. Everyone is different and has different levels of activity as well as different metabolic demands. Your body might need an evening snack. Others, can stop consuming nutrients at 6pm. Pack your fuel for the day! When you don't feed your fuel needs, your body will pull it from your muscle stores. If there aren't adequate nutrients stored, it's like the furloughed State of California: To save money, they closed down offices and State Parks (Wilmerding & Krasnow, 2017). Same with the body. Without proper nutrient consumption (not just caloric consumption, but ***nutrient*** consumption) the body will start to close off services. Lights shut off= Glucose levels plummet. Muscles need energy in order to produce movement. Nutrients are substances taken into the body that supply energy or building materials that contribute to body function. Metabolism describes the biochemical transformations in the body necessary for sustaining life. When insufficient food is ingested, metabolism slows down. Poor metabolism leads to the body's inability to stay warm (needing leg warmers) to the inability of nutrients to aid and repair or heal damaged muscle.

Macronutrients

Macronutrients provide energy. Macronutrients are also the building blocks needed for growth and repair. Proteins serve as a building blocks for your muscles to repair and recover from exercise. Carbohydrates (Carbons, Hydrogen, Oxygen (CHO)) or 'carbs' are macronutrients broken down by the body to provide quick energy during exercise. Understanding macronutrients will help you make balanced decisions about your eating choices before, during, and after your dance practices and performance. Protein is essential for the body to function. Protein is found not only in muscle, but in hair, fingernails, and hormones. The body has no reserve or stores of protein. All protein in the body is functional protein, which means it's either muscle, or part of the metabolic process. Any extra protein is broken down and used for energy. Eating protein with carbs within 30 minutes after a workout will result in greater muscle growth compared to carbs alone. If you are deficient in protein, your levels of hemoglobin will go down. Hemoglobin carries oxygen around the body. So, low intake of protein can reduce energy production and reduce the capacity for endurance (stamina).

- **Animal-based protein sources:** meat, seafood, eggs, and dairy products.
- **Plant-based protein sources:** Lentils, Beans, nuts, seeds, and soy products.

Fat is classified into two types, according to its chemical structure. Saturated fat contains many atoms of oxygen in the fat molecule, which makes this fat highly solid at room temperature. These include Butter, Lard, Meat Fat and Cheese. Unsaturated fat contains one or more spare spaces on the molecule which makes it a liquid at room temperature. Olive oil and fat in Salmon are good examples. Saturated fat has been linked to heart disease. Unsaturated fat is useful in moderation toward optimal health. Fats are necessary for health. Fat keeps inflammation under control.



Figure 8.20. Macronurient as well as micronutrient rich meals are required for endurance, stamina, and the healing of a dancer's body

(https://commons.wikimedia.org/wiki/File:Soy-whey-protein-diet.jpg)

Micronutrients

Micronutrients are found in food. Commonly called Vitamins and Minerals. Micronutrients do not provide energy for the body. But they DO assist in releasing energy from food effectively. Micronutrients also aid in healing muscle fiber. Anti-oxidants heal the micro-tears in muscle as you build muscle tissue. Blueberries are like a fire extinguisher to inflammation. This anti-oxidant is amazing curative capacity for muscles and eyes

- **Vitamin A-** Important for immune system, vision and skin
- **Vitamin B-** Needed to process protein to utilize energy from food
- **Vitamin C-** Helps Iron absorption (Iron from grains, beans and vegetables) Iron transports oxygen through the body. Low levels of iron result in tiredness and fatigue.
- **Vitamin D-** Helps Calcium absorption for bone health
- **Vitamin E-** Antioxidant good for slowing down or prevent cellular damage
- **Vitamin K-** Important for blood clotting

Fiber

Insoluble fiber is indigestible matter that passes through the digestive tract almost unchanged. Skins of vegetables or fruits, and the bran portion of whole grains. Without Insoluble fiber, you will experience constipation. Unhealthy eating choices = takes longer to recover from fatigue or injury. Soluble fiber turns to gel during digestive process and regulates glucose (sugar) levels in the blood. Some vegetables, fruits, legumes (dried beans), and oats. Soluble fiber supports the 'good' bacteria in the gut. Daily – 3 servings of vegetable or salad AND 2 servings of fresh or dried fruit. Whole grain breakfast cereal or oats, use whole grain pasta and breads... not white. Peas, beans and lentils provide protein as well as CHOs plus are good sources of fiber.

Hydration

Hydration is water in your dietary intake. The human body is around 50-75% water. Men have higher water weight than women. Women have a higher fat content than men. Drink about 2 liters of water per day (6-10 cups). You need to replace the water in your system that is lost through sweat. Alcohol dehydrates your body. Soft drinks dehydrate. Caffeine dehydrates unless it is low level caffeine such as tea (4 cups) or coffee (1 cup) per day. Stay Hydrated!



Figure 8.21. Hydration is crucial to proper bone, muscle, and organ function and healing

(garycycles8. (2012, Aug 2). Tasse Tee mit Zitronenscheiben und einem Glas Wasser. https://commons.wikimedia.org/wiki/File:Tea_with_lemon_and_a_glass_of_water,_2012.jpg)

Bone stress fractures are common in dancers and athletes, runners, especially. Always ask yourself: Am I hydrated? Your kidneys are cleaning out toxins, and water ushers out toxins through the kidneys. Your bones and muscles need water to function. Sweat and breath (water vapor) is water loss. It needs replenishing. Data output is = Look at your pee. If dark yellow, you're dehydrated. Urine needs to me pale yellow. Also, your diet affects your water.

Sodium and potassium = wherever they go, water will follow. High sodium diet? That equals water loss. Cultivate healthy eating habits. Create a positive environment for eating. Eat breakfast. Eat 6 times a day. Sit next to the person you see eating salad rather than French fries. Park far away from the door to the store and walk the extra steps. Recognize the impact that food has on your performance.

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8.11: Injury Prevention

For the purposes of this chapter, let us assume that an injury is not a simple ache or pain. An **injury** is an occurrence that is severe enough to cause a dancer to be unable to dance for one or more days after the date of the event. Dance teachers (and health professionals) should use injury surveillance to measure exposure to injury related movements. Best practices have been developed, these are a set of guidelines that a clinician can follow to provide the best possible care and rehabilitation. Sometimes, dancers are reluctant to talk about pain, injuries or other personal factors.

Definition: Injury

A physical occurrence of the body that is severe enough to causes the inability to perform similar or related body movements for one or more days after the date of the event.

Until use of dynamic alignment such as use of turnout is muscle memory, and is habitual, dancers in classical western techniques such as ballet must attend to consciously placing focus on turn out or risk injury. When dancers push off for a jump, the muscles creating the movement shorten. This action is called **concentric contraction** of the muscles. When you land from a jump, your muscles need to elongate, while still at work. This is called **eccentric contraction.** Eccentric contraction is the most difficult to obtain muscle memory, but its also what protects you from jump landing injury. In dance, it is more important that turnout be maintained for landing a jump then held at a position at the *barre*.

Avoid Soft Tissue Injuries with Turn Out & Contraction of Muscles



Figure 8.22. Physical therapy can remedy inflammation, provide corrective treatment, strengthen and stretch, and help heal injuries.

(https://commons.wikimedia.org/wiki/File:Physical_therapy_150408-F-XP707-029.jpg)

Functional Movement Screening (FMS)

Functional movement screening (FMS) can assist in the evaluation of human body movement patterns. Looking for asymmetries and places of weakness, FMS can provide insight into the way the individual body functions, where there might be mechanical restrictions as well as potential risk for injury. FMS employs seven fundamental movement patterns that require both stability and mobility assessment exercises. Screening the functionality of your body can indicate areas of weakness. A screening can reveal a dancer's need more sleep, nutrition, adjustment of dance technique, or even a need for physical therapy. Use the data to prevent injuries. Outcomes can teach us how to implement strategies toward improvement and greater success. Follow-up screenings are used to compare analysis, and... Evaluate your progress, and make adjustments as needed.

Functional Movement Screening requires that you find a partner, and during the FMS Screening, each partner group gets 10 minutes per station (5 minutes per person). Reflections: At each station, discuss with your partner each FMS screen & any injuries (or strains) you've experienced related to that area.

Screening

- Like all athletes, dancers want to be successful in their movement activities.
- Needed: *above average* strength, flexibility, coordination, endurance, concentration, and discipline.
- Dancers are subject to rigorous physical training and aesthetic demands.
- Needed: *extreme* joint mobility, powerful jumping, and supernormal balance.

The Purpose of Screening

- As many as 97% of dancers get injured each year.
- #1: The purpose of screening can assist dancers in identifying factors (strengths and weaknesses) in their physical and psychological make-up that can be improved upon for better performance.
- #2: Screening is also important to teach the dance community the boundaries and limitations of functional capacity for the human body in order to perform within safety and wellness.

Variables

- Age
- Rest
- Muscle Strength
- Years of Training
- General Health Habits
- Past Injuries
- Coping Style
- Muscular Flexibility
- Environment (Floors, Barre height, Mirrors, Dance Shoes, Room Temp)

Success in Dance and Life

- Success in any sport does not rely on only one variable.
- Rather, a combination of many skills and habits forms the talent and success of any mover.
- What one dancer excels at, another may not.
- Identifying what weaknesses and concerns exist is the first step toward improvement.
- Screenings help you identify weaknesses and areas of concern.
- Screening data provides guidance on how to progress toward being a more successful dancer.

Objective Scoring

The variables are obtained through tests that yield objective scores. For example, a dancers external hip-rotation (turnout) can be quantified in standing or prone (laying down) positions.

Example: Functional Movement Screening

Functional Movement Screening requires that you find a partner. Classroom should be set up in stations, normally aim for 10 stations and 10 pairs. Now, let's do an FMS!

Items Needed:

1. FMS Screen Form printed
2. Pen
3. Movement Partner
4. Broom stick (without the broom head) or long pole
5. Blue painter's tape
6. 2 chairs

7. Tape measure or yard stick

Please consult the image below and utilize the internet to set up the Functional Movement Screen stations. Station Rotation! Feel free to consult the internet for videos for any additional advice on how to perform the FMS tests.

1. Select a station to start
2. FMS: Each partner group gets 10 minutes per station (5 minutes per person)
3. 3 attempts for each station per person.
4. Reflections: At each station, discuss with your partner each FMS screen & any injuries (or strains) you've experienced related to that area.
5. Write down in a journal your reflections, and areas for improvement. Be sure to notate any physical limitations, surprises, or areas where you excelled. And why.

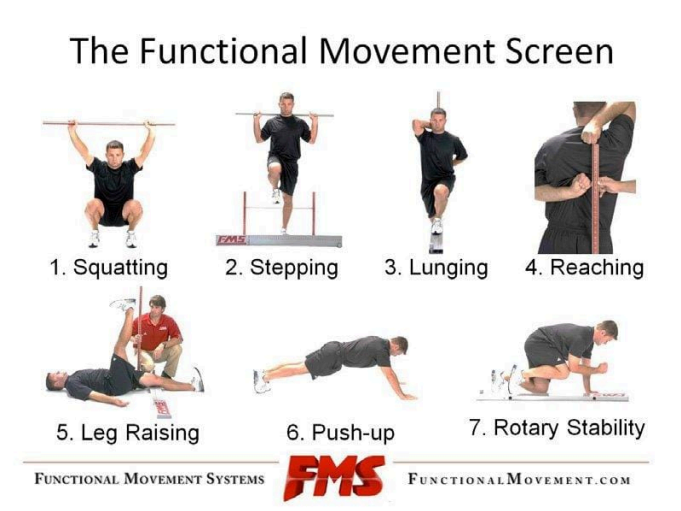


Figure 8.23. Functional movement screening (FMS) can assist in the evaluation of human body movement patterns

Station #1: Deep Squat

- Stand tall with feet approximately shoulder width apart parallel.
- Grasp dowel in both hands in both hands and hold it horizontally on top of your head, elbows at 90 degrees.
- Press dowel up, directly above your head.
- While maintaining upright torso, keeping heels and dowel in place, descend as deep as possible.
- Hold for a count of one, then return to starting position.

Station #2: Hurdle Step

- Stand tall with feet approximately shoulder width apart parallel.
- Grasp dowel in both hands in both hands and hold it horizontally on top of your shoulders, elbows at 90 degrees.
- While maintaining an upright posture, raise the leg and step over the hurdle.
- Touch floor in front of hurdle with heel and return to starting position maintaining foot/knee/hip alignment.

Station #3: Inline Lunge

- Grasp dowel in both hands and hold it vertically along the spine, so it touches your head, back and coccyx.
- RIGHT hand should be against the back of your neck, left against lower back.
- Feet parallel, maintaining foot/knee/hip alignment and dowel connecting to three points, LEF step forward, until right knee touches floor.
- Left leg remains perpendicular to the floor.
- Return to starting position.

Station #4: Shoulder Mobility

- Stand tall with feet approximately shoulder width apart parallel, arms hanging comfortably.
- Make a fist so your fingers are around your thumbs.
- In one motion, place the right fist over head and down your back as far as possible while simultaneously taking your left fist up the back as far as possible.
- Do not “creep” your hands closer after their initial placement.
- Reverse.

Station #5: Impingement Clearing Test

- Stand tall with feet approximately shoulder width apart parallel, arms hanging comfortably.
- Place right palm on the front of your left shoulder.
- While maintaining palm placement, raise your right elbow as high as possible.
- Do you feel any pain?
- Reverse.

Station #6: Straight Leg Raise

- Lay flat with the back of your knees on floor, toes pointing up (parallel).
- Place both arms next to your body with palms facing up.
- Flex right foot.
- With the right leg remaining straight and left calf muscle remaining on floor, raise right leg as high as possible.
- Reverse.

Station #7: Trunk Stability Pushup

- Lie face down with your arms extended overhead, hands shoulder width apart.
- Pull your thumbs down in line with _____ (Men=forehead / Women=chin)
- With legs together, pull toes toward shins and lift knees and elbows off the floor.
- While maintaining a rigid torso, push your body into a pushup position.

Station #8: Press Up (Spinal Extension) Clearing Test

- Lie face down with hands shoulder width apart under shoulders.
- With no lower body movement, press your chest off the surface as much as possible by straightening your elbows.
- Do you feel any pain?

Station #9: Rotary Stability

- Get on your hands and knees so hands are under your shoulders, knees are under hips.
- The thumbs, knees and toes must be centered.
- At the same time, reach your right hand forward, left leg backward like your are flying.
- Then, without touching down, connect your right elbow to your right knee.
- Return to extended position.
- Return to start position.
- Reverse.

Station #8: Press Up (Spinal Flexion) Clearing Test

- Get on all fours, descend hip toward heels.
- Lower your chest to your knees.
- Reach your hands out in front of your body as far as possible.
- Do you feel any pain?

Station #10: Posterior Rocking Clearing

- Get on all fours, hands under shoulders.
- Rock gently back and forth – posterior toward heels, weight in shoulders back over alignment with hands.
- Do you feel any pain?

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9: CHOREOGRAPHY AND PRODUCTION

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9.1: Introduction- Choreography and Production

Introduction



Figure 9.1. Choreography and production requires discipline. Sure, there is creative vision, leadership skills, and executive function brain activity. But it is vital to understand the role of discipline. Dance is not only art, it is an expression of organizational success!

(https://commons.wikimedia.org/wiki/File:%D7%9B%D7%97%D7%95%D7%9C%D7%95%D7%AA_%D7%A6%D7%99%D7%9C%D7%95%D7%9D_%D7%90%D7%_Galit_Liss.jpg)

The creation of meaningful choreography and the mounting of a successful production requires honed discipline. A coalescing of creative vision, leadership skills, and executive function brain activity are perhaps the precursors to the practice of a dancer's discipline. Dance, when it is performance ready, is penultimate expression of organizational success. On her first day as principal at a failing high school in North Philadelphia, Principal Cliatt-Wayman was determined to lay down the law driven by her values of "lead fearlessly and love hard" (Cliatt-Wayman, 2015). But she soon realized the job was more complex than she thought. Her fearless determination to lead, to love her students, no matter what, and to work for the betterment of society through each child at her school -- could be a model for leaders in all fields, including dance. Discipline in her school became the key, not tyrannical discipline, but honed discipline -- like the tireless hours at the ballet *barre* perfecting a *rand de jambe* or working on your leaps across the floor.

Discipline is more important than just talent or skill in dance. We often narrowly see the success as a dancer in the execution of a flawless *pirouette* or becoming a professional dancer in New York, the West End, or Los Angeles. And yes, there is talent in a fearless hip-hop cypher improvisation or battle! But that's because we see the end product. We never see the 10,000 hours leading up to the creation of that talent (Gladwell, 2008). We imagine famous dancers or choreographers like Mia Michaels or Baryshnikov woke up one day and suddenly were amazingly skilled. Rarely do we see the trials and the struggles of the people who are commercially successful in the dance milieux. What college you get accepted into, wherever your dance credentials come from, such verbiage behind your name is meaningless. It's the time spent, the discipline, the sacrifices, and the growing of your skills and knowledge that become the proof in the pudding. But as a student of dance, make sure you are honing skills that have workplace applicability.

This chapter will interrogate a really important issue concerning college level dance education that students have faced for decades: Why study dance in college? Dancers may ask themselves, Is there a career for me in dance? What is my end-point goal upon graduation? Dancers are entering the world of work having been trained only for stage performance encounter a job market where competition is intense, and few employment opportunities exist (BLS, 2022). Some key problems regarding dance education lie in outdated programmatic curricula and pedagogical approaches that focus continually only on refined classical techniques, performance quality, and passion for the art (Pickard & Risner, 2020). However, not all dance majors will become

professional dancers but that should not discourage them from studying dance at the college level. The focused honing of technicality and aesthetics effectively maintains the long-standing trend where dancers must take jobs in fields adjacent to their field of study, not directly associated with the dance industry (Barr & Risner, 2014). Providing dancers with an education that teaches not just movement and creativity, but other workplace applicable skills in dance can supply alternative options as a dance professional. A reformulated dance education can lead to a lifetime career in the arts. A career may be as a performer, or sometimes graduates will move into roles that facilitate performance!

This chapter will describe some choreographic principles for dance composition that budding choreographers can use as a starting point in deeper learning. Following this, a section on showcase production will be outlined for college class requirements that could be utilized as committee tasks that can foster collaboration among dancers to have a stake in the mounting of a successful show. Dance education needs to have "useful ends" (Dewey, 1938). Dance education can serve as the forging of responsibilities beyond just personal fulfillment, but have real world application toward a larger project of serving in the field of dance. Choosing to study dance requires sacrifice and compromise as it is a challenging, competitive, and fulfilling career as a dance professional. But were college dance education be crafted as both a creative *and* entrepreneurial endeavor, a solid foundation of prescient skills and knowledge can become the future of dance education. Through differentiated tasks, the success of dance students will be maximized in understanding real-world applications for dance education (Morgan, 2014). Dancers in college will begin to learn about, experience, and participate in twenty-first century skills (21CS) that expand job opportunities in their future.



Figure 9.2. Dance composition and production can foster initially explorative, and later, skillful collaboration among dancers as dancers recognize they are stakeholders in the success of their show!

(https://commons.wikimedia.org/wiki/F...D7%94_2019.jpg)

Learning Objectives

After reading this chapter you will be able to do the following:

1. Comprehend four areas of competence with dance as a creative act, and four areas of dance competence that emphasize entrepreneurial leadership.
2. Diagram choreography using two different basic methods.
3. Identify and align your own interests as a future dance professional with alternative role(s) that could be fulfilling.

Key Words

- Choreographic Plagiarism
- Choreography

- Compound Meter
- Duple Meter
- Entrepreneurship
- Sound Map
- Storyboard Choreography

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9.2: The Traditional College Dance Education

Traditional college level dance education many times can be anchored in technique and hone skills in Euro-American forms of dance (Mabingo, 2019; McCarthy-Brown & Carter, 2019). Many times, any non-western forms of dance in college dance training are merely elective requirements which sidesteps an deep and abiding commitment to 21st century multicultural awareness (McCarthy-Brown, 2017). Aesthetically driven dance education remains an important component, as an understanding of dance choreography for performance can lead to the technical competence and confidence. The adoption of non-western forms would broaden this competence. Aesthetic dance education in numerous dance styles seeks the highest point of refinement, the ultimate in what is considered beautiful in dance, not just merely pleasing or fun (McCutchen, 2006). Being a dance major, coursework can sometimes focus on the four areas of competence that narrowly view dance as a mere creative act:

- Dancing
- Performing
- Choreographing
- Observing

Dancing is refined technique, fluidity of motion, mechanics. When dance education emphasizes performing**,** the implementation of performance quality and artistic presentation is paramount. The craft of choreography is the art of making dance using specific artistic principles. Observing dance is taught at many institutions of higher education, where a certain quality of analysis is required in observing dance. Having the ability to comprehend quality and critique movement is the hallmark of an educated and cultured dancer working at a higher level.

For example, asking “What If” questions can really aid in observation and critiquing dance movement, and can also foster future choreographic exploration. When observing a piece of choreography, a dancer might ask: “What if the dancer had burst in from behind the cluster rather than moving in slowly from Stage Right?” or “How might a long rope as a prop be used in this dance?” Meaning making using a prop can make a dance be viewed in a completely different way. Other “What If” questions might be:

- What if I changed the formation from circle to a five-dice formation?
- What if I were in charge, what would I do differently?
- What if this came before that?
- What if this phrase is performed in retrograde?
- How would this solo change if danced by 3 dancers?
- A choreographer should never _____ in choreography. Why not?

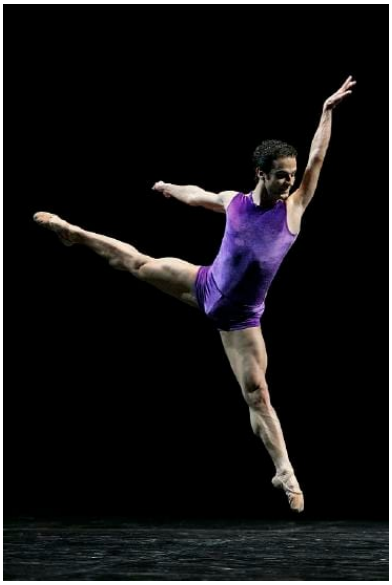


Figure 9.3. When observing a piece of choreography, a dance professional will have the skills to ask What If questions demonstrating analytical and critical thinking. (https://commons.wikimedia.org/wiki/File:055630_Programa_Primavera_Alceu_Bett_CNB_Mar_07.JPG)

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9.3: The Craft of Choreography

There are many books on **choreography**. In this book focused on *Dance Studies*, it is important to keep the scope and purpose of this chapter in view. Having argued for a re-formulation of college dance education from mere technique and performance to an emphasis on differentiated career options, any discussion of choreography must be presented from the perspective of cultivating skills for a dance professional. Choreography is not merely a creative act. Choreography is meaningful, political, aesthetic, challenging, technical... this list goes on and on. This means that tools are required for a choreographer to conceive, vision, document, create, transmit and stage their choreographic ideas bringing the creative to life. One of the most difficult tasks for a budding choreographer, and even for veteran movement makers, is to generate new and authentic movement ideas for dance.

Definition: Choreography

The art of creating and arranging movement that will become a dance; choreography is preparing a series of planned or improvised movement phrases and dance step arrangements, assembling them into a completed composition.



Figure 9.4. New and authentic movement ideas, rooted in classical forms, are generated for dance. In India, this *Mohiniattam* dance is performed as new choreography at a New Choreography National Festival in New Delhi in 2011. (https://commons.wikimedia.org/wiki/File:Pallavi_Krishnan_and_Group-2.jpg)

Choreography Journal

The craft of choreography, therefore, should start with something as simple as a choreography journal. Make daily entries in a choreography journal to capture concept ideas, movement phrases that resonate, as well as research. To be an effective and authoritative choreographer, your passion and inspiration alone does NOT place you in a leadership position. You actually need to know what you're talking about. Preparation is the key! Begin notating ideas immediately! The documentation of movement ideas can be things you've seen or had taught to you at a workshop, by a teacher from your past training, or colleagues -- moves and movements that have inspired you. Keep track of movement phrases that are important to you by drawing stick figures, record cool 8 count phrases... but be careful!

Don't plagiarize... Choreography is considered intellectual property. **Choreographic plagiarism** is illegal, it is stealing. Either get permission to borrow movement ideas from the choreographer and credit them in your program or check the licensing of a choreographic work (some choreography may be attributed as public domain, though this is rare). Best practice is to tweak movement phrases significantly enough to make it your own!

Definition: Choreographic Plagiarism

The duplication of a choreographer's movement phrases exactly is considered plagiarism and is a violation of a choreographer's intellectual property rights.

The idea is to take inspiration, but to avoid exact movement imitation**.** Yet, how does a budding choreographer make the leap from admiring another's work to actually creating your own work? The choreography journal can help track ideas. Then to engage a process of puzzling different movement ideas in new ways can help you to track your own intellectual process. Of course, it is possible that a choreographer does not even realize they're plagiarizing. "Sometimes the copying is subconscious—people regurgitate movement they've seen repeatedly and think it's their own" (Dance Spirit, 2012). Be mindful about your process when viewing dance videos. Choreographic preparation can be inspired by watching awesome dances that have inspired you. Viewing these videos over and over can inculcate familiarity but can also drown out your own voice.

A choreography journal can also house all your research as you prepare for a show. Details of your performance venue regarding music might include run time limits, content limitations, edits, submission formats, submission deadlines and other requirements. Sometimes shows are intended for adult audiences only, but other times shows can be listed as family friendly or age appropriate. Check lyrics of your chosen music for content. Either edit sections out or choose alterative song depending on the venue. Check out websites for song lyrics, there are many options, especially is you search for a karaoke version of your song. Knowing about the details of songs that inspire you can help conceptualize movement ideas.

Who? – Composer/artist

What? – style of song, and what's it about?

When? – historical context

Where? – where did the music artist(s) grow up, where was the song written so you have a full understanding of all details needed to be thoroughly educated

Why? – Why did the music artist write the song? Do research!



Figure 9.5. El Gabriel, dancer, educator, choreographer in 1974 in Palm Springs, California. Knowing the historical context of music, choreography, even your own training-- is crucial to creating meaningful work. The author of this chapter was greatly influenced by mentor El Gabriel while studying at University of California Irvine in the 1990s. (https://commons.wikimedia.org/wiki/F...EL_GABRIEL.jpg)

Sound Map

Another extremely important tool for a choreographer is to spend time listening to your song, and with exacting analysis,

document the **sound map**. What this means is writing out the numeric outline of the song, notating the counts of the music. Is it 4/4 time and can be counted in 8 counts? Is the music ¾ waltz or is it 6/8 time? How will you count the song out for your dancers? A sound map is a basic tool for a beginning choreographer as having an intimate understanding of this numeric metered structure of your music is vital for your success as a choreographer. Very move should have a count. Some choreographers may create movement using lyric formulation form using the lyrics instead of counts. But beware that not all dancers performing your vision will *feel* the movement as you do... so best practices in choreographic ventures is to notate all counts, and have these counts *coincide* the lyrics you wish to emphasize.

Definition: Sound Map

A numeric outline of the song, notating the counts of the music; a written or diagramed numeric tool for a choreographer to break down the counts of a song.

Storyboard Choreography

Another basic tool for choreographers is to create an aerial visual of the different stage formations, transitions, and patterns to which you wish to assign your dancers. Sketches of movement patterns is called **Storyboard Choreography**. Want a circle formation that flows into a long diagonal? Notate this on a storyboard. (see Figure 9.6) Are you wondering how to transition 11 dancers from a cluster to an organized series of lines... but wondering what to do with the odd number of dancers? Map it out on a storyboard! (see Figure 9.7) Create symbols that represent various groupings for dancer assignments such as X, O, T, or some other shape that makes sense to you. Some choreographers even use stick figures! Such choreographic formation assignations are what curates a work from amateur movement exploration to professional danced diagraming. When a choreographer pre-plans movement using this diagrammatic device, an aerial visual of the stage with plotting of dancer formations makes explaining easy when in front of your dancers. Storyboarding your choreography along with corresponding metric timing is immensely useful to keep you on track and organized as a choreographer.

Definition: Storyboard Choreography

A is a series of sequentially ordered drawings that are a visual representation of a choreographed dance sequence or entire work. Storyboard choreography breaks down the action into individual visual panels and might include notations about timing, lyric cues, camera direction, cues or dialogue, or other pertinent details to indicate choreographic action. It sketches out how a dance will go, frame by frame.

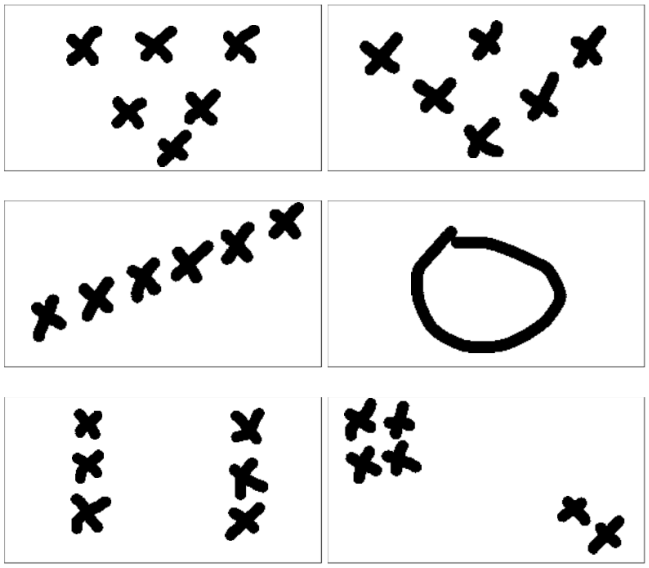


Figure 9.6. The storyboard of a triangle formation to a diagonal, that then flows to a circle formation, then to lines or cluster groupings should be pre-planned to ensure flow. Worth, D. (2024). Storyboard choreography example. Self-Supplied.



Figure 9.7. A typical “Latin formation” performed by the Aachener ATSC Blau-Silber C-Team in Germany, required storyboarding in order to achieve the perfectly paired diagonal line and directional angles. Pre-planning choreography is always the mark of a professional. (https://commons.wikimedia.org/wiki/F...team_2007).jpg)

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9.4: Know Your Performance Space!

Note that the last thing discussed was entrances and exits for your choreography. The only way to pre-plan and prepare for that, however, is to know your performance space. A professional choreographer will ask before and after questions. Know your performance space! Where will your dancers be performing? You need to know this information BEFORE you choreograph! Things to consider will be dimensions, entrance/exit accessibility, stage surface, technology requirements, backstage accommodations, distance to and from the stage from backstage --- or is there even a backstage at all? Know where you're going. Before you begin, know where you will end. Make a list in your choreography journal for the following:

- Stage Dimensions
- Stage Surface
- Entrance and Exit Accessibility
- Changing Space/Dressing Room
- Music System
- Your Vision – Will it fit the stage space you will use?



Figure 9.10. The Pasant Theatre at Michigan State University has a "thrust" stage

(https://commons.wikimedia.org/wiki/File:Pasant_Theatre_from_seats.JPG)

Will you stage your work on a 40' x 40' proscenium stage? What if it turns out to be a small 5' x 7' "stage" on worn carpet? Imagine you arrive at your performance venue and you come to an outdoor 20' x 20' patchwork square of old, sticky, Marley? Did you show up to the theatre to find a Theatre in the Round without any wings or backstage space? Where will the side stage curtains, also called "legs", be positioned – if any? Where are the entrances and exits? How wide are the wings for entrance/exit accessibility? Do you plan on set changes? Is the backstage visible from any seat in the theatre? Do you want that? All these questions should be at least attempted to be known information prior to beginning dance creation.



Figure 9.11. The different types of performance spaces vary from venue to venue. Be sure to understand the scope of what is being called a "stage" before you show up to perform!

(https://commons.wikimedia.org/wiki/File:Stage_in_Agnigarh.jpg)

Moreover, what is the surface of your stage your piece will be performed? Concrete? Asphalt? Slick Brick? Granulated Brick? Sharp Edged Brick? What if you show up and the stage surface is covered in a fresh explosion of bird poop from the 160 birds living in the nearby trees?

Will your classical ballet be performed *en pointe* on grass or turf? What about knee slides on the pebbley pebblestone at the *Great Wall* while on tour in China? What type of shoes should your dancers wear for contemporary (normally barefoot) when you arrive to the sun-heated scorching HOT plastic surface at the Polynesian Cultural Center (PCC) in Ohau, Hawaii? Whenever possible, understand the conditions and surface your dances will be expected to perform on – it can make dramatic changes to your original vision if you don not prepare properly.

Continuing with this theme of knowing ahead of time the stage space your dancers will perform in includes knowing if there are any obstacles. Are there any structural support pillars in the performance space? What about set pieces such as boxes? What about audience seating on stage? Interactive musicals are becoming increasingly popular such as *Spring Awakening* or *The 25th Annual Putnam County Spelling Bee*. Choreographing for a musical requires continual conversations and production meetings between director, set designer, costumers, and choreographers. What about arriving to a stage space and finding different levels, such as elevated stage areas or hydraulic stage movers? Any props you need to be aware of and make movement accommodations for?

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9.5: Making Movement- Movement Motivations

A choreography journal for making movement should include some additional key features for preparing your creative works, including but not limited to movement motivations and manipulations such as ideas having to do with

1. Motivational Intent,
2. Movement Motivations, and
3. Movement Manipulations

Motivational Intent

Motivational intent can stem from many things. Here is a quick glance at some ideas to get the creative juices flowing:

Music – Sometimes just a song inspires you.

Human Pedestrian Movement – Alwin Nicolais *Tensile Involvement*: https://www.youtube.com/watch?v=AfxsFTDWWnw

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Emotion – Travis Wall's "Fix You" (2011): https://www.youtube.com/watch?v=9iurjDa1hpQ

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

History/ Politics – Jooss's *Green Table* (1932): 1 Intro thru beginning of The Farewells – YouTube

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

321.5: Ballet van Kurt Jooss: De Groene Tafel uit 1932 – YouTube

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Conflicted / Psychology / Questioning Reality: https://www.youtube.com/watch?v=HpNs5sc_xIQ

Nature: https://www.youtube.com/watch?v=X623FpCKCGU

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Culture / Borrowing vs. authenticity in African Dance: https://www.youtube.com/watch?v=6jB1HSQZ2FY

Movement Motivations: Pedestrian

Alphabet Shapes

Shapes (Laban)

Sculptural or Nature (Duncan)

Key Words for Emotional Narrative (Wigman)



Figure 9.8. Emotions are not performed only on the face. The human body has the ability to convey emotional narrative through evocative and purposeful movement phrases composed by a judicious choreographer

(https://commons.wikimedia.org/wiki/F..._Rubin_(1).jpg)

Movement Motivations: Emotion

Happy

Sad

Angry

Frightened

Morose

Constipated

Joyous!

Movement Motivations: Narrative

Narrative in dance is not as easy as you think. Whether tragic Greek mythology, boy-meets-girl sweet romance, comedic enterprise, a lover's breakup, or politics – narrative is complex and multidimensional in dance choreography. For example, how could movement depict prescient political topics centered on international war, class struggles, refugee crises, bigotry, Black Lives Matter, COVID, Confederate Statue Removal, Re-Writing a *False* History.

In 1955, second generation modern choreographer Anna Sokolow created an abstract work called *Rooms* (1955). It was repurposed in 2020. Do you think this piece remains relevant? More importantly – as you embark on your own choreographic journey, HOW and WHY does this narrative work remain relevant? You must choose movement that really tells a story, and sometimes meaning cannot be transmitted through a perfect *pirouette en de dans* or a shuffle off to Buffalo. Sometimes it merely takes a sharp single reach upward with crumbling contracted center core that can say it all.

Rooms (2015): https://www.youtube.com/watch?v=s7c9XBgj6F0

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Rooms (2020): https://www.youtube.com/watch?v=VOfjTmJwCUw&t=75s

YouTube Video

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View this YouTube Video online



Figure 9.9. Choreography is culturally reflective and can be culturally impactful

(https://commons.wikimedia.org/wiki/File:Remission_-_photo_by_ASCAF_-_Or_and_Oran_Dance_Theatre.jpg)

Movement motivation: Music Interpretation

Entrance/Set Up – How best fits the music?

Beginning – Start off stage? Onstage in a pose? Crawling onstage slowly? Sharp turn and snap!?

Build

Crescendo

Decline

Fini

Exit – How do your dancers get off stage that makes sense with the

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9.6: Tempo Design

Duple Meter

2/4 and 4/4 time

Walk

Run

Hop

Jump

Stag

Prance

Compound Meter

6/8 time

- Gallop
- Skip
- Singe Tuck Jump

Definition: Duple Meter

Time signatures on sheet music are indicated within the measures or bars of music, and a duple meter time signature indicates 2 beats per measure. Each beat can be subdivided into two equal parts, such as 2/4 time or 4/4 time.

Definition: Compound Meter

Referring to a musical time signature where the beat is divided into three equal parts, a compound meter creates a complex and layered rhythmic feel where each measure has three beats. It's like dancing gracefully in waltz in ¾ time.



Figure 9.12. Choreographers must be specific in their tempo design and make it understandable for their dancers

(https://commons.wikimedia.org/wiki/File:Lourdes-Bartos_teaching.jpg)

- Explore movement- Levels & Shapes
- High
- Medium
- Low
- Circle
- Rectangle
- Triangle
- Square



Figure 9.13. Choreographic design that involves medium level rectangular or triangular shape is evident in dance around the world

(https://commons.wikimedia.org/wiki/F...san_Jebeng.jpg)

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9.7: Movement Stimuli

Visual

- Shape Play: Colored paper cut into different shapes/colors
- Collage Choreography: Pictures from magazines, books, postcards, art
- Pattern Utilization: line, circle, zig-zag, spirals, scallops or combinations of these
- Interesting natural objects, including shells, starfish, pinecones, leaves, kelp
- Light shows

Assignment

Art postcard distribution, one for each dancer.

Students study the artwork and get familiar with the piece.

Choose 3 elements from the artwork:

Color, Texture, Tone/Mood

Depict the three elements in 3 discrete physical movements.

Link the movements together with another dancer after sharing the two postcards and coalese the two artistic renderings.

Auditory

- Live music: drumming cymbals, bells, tambourines
- Body sounds: clapping, slapping, stomping, snapping, or combinations in rhythmic patterns
- Vocal Sounds: hissing, clacking, whistling, exhalations, inhalations, yelling, heart beat, pop bubbles, yawning, flutter tongue
- Recorded Music
- Key words/ Prose/ Poetry
- Nonsense syllables, baby talk/ tongues
- Animal sounds, nature sounds/ storms, rain, thunder

Tactile

- Objects having interesting qualities such as furry, slimy, slippery, sharp, or soft
- Natural objects with interesting natural qualities including shells, starfish, pinecones, leaves
- Objects providing for tactile AND spatial explorations such as:
- *ballet barres*
- *a chair*
- *the inside of a large box*
- *the corner of a dance studio*
- *desk*



Figure 9.14. Natural objects have interesting qualities such as spikey, furry, slimy, slippery, sharp, or soft can generate movement ideas for choreography

(W.carter. (13 September 2016). Young soft juniper (*Juniperus communis*) needles and shots at Gåseberg, Lysekil Municipality, Sweden. The full-grown needles on this juniper are about 8-10 mm long. Note: The black background is not digitally added, it is my black jacket which I used to get a clean background.https://commons.wikimedia.org/wiki/File:Branched_juniper_twig_with_shots.jpg)

Assignment

Students go outside and find a natural object to bring back to the classroom

Explore 3 qualities of the nature object

Create movement to “explain” their object

Show object to class and perform 3 movements in a dance phrase

Kinesthetic

- Pedestrian movements from daily life: walk, run, lift, hop, fall
- Gestural movements: wave, shake hands, salute
- Other life experience gestures “it’s hot,” “it’s cold,” “I’m tired”
- Movements from technique class such as leap, skip, turn + combination of these
- Pathways traced on the floor or in space around the body
- Writing words or names in space or as a floor pattern
- Words with Kinesthetic qualities: ooze, melt, soar, collapse, swoop, tart

Props

- Various pieces of clothing pulled from the costume closet or brought from home, scarves, skirts, capes
- Pieces of material draped on the body in various ways
- Hula hoops
- Scooters, skate boards, pogo-sticks
- Sticks +poles of various lengths and thicknesses
- Elastic bands, elasticized sacks

Imagery

- Beautiful scenery such as mountains, lake or plants
- Body feelings, laying on a warm comfortable mattress, laying on a cold sheet of ice, having your feet on a hot side-walk
- Dramatic situations such as: pretending you're being chased or finding your way across a pitch black room
- Unusual environments such as the inside a block of Swiss cheese or the inside of a piano
- Individuals lay quietly and close eyes
- Instructor prompts students with 3 verbal cues to imagine
- Students react physically to the imagery
- Students remember and codify 3 movements to create a phrase

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9.8: Movement Manipulations

Add to your composition

- Acceleration – Increase speed gradually from the start of the phrase (slow) and end (fast)
- Deceleration – Decrease speed gradually from the start of the phrase (fast) and end (slow)
- Symmetry – Symmetrical shape or symmetrical formation
- Asymmetry – Asymmetrical shape or formation / stage plot

Use movement variation

- High/Low
- Smooth / Sharp
- Wide/Narrow
- Rounded/Angular
- Tempo – fast, slow, medium



Figure 9.15. *Artifact Suite* (2011) was choreographed by William Forsythe. Polish National Ballet dancers Marta Fiedler and Robert Bondara execute movement that varies in tempo from fast to slow, contrasting wide to narrow shapes as well as performing sharp angles juxtaposed to rounded movements typically found in classical ballet

(Ewa Krasucka TW-ON. (2012). "Artifact Suite" by William Forsythe, Polish National Ballet, dancers: Marta Fiedler & Robert Bondara; https://zh-yue.m.Wikipedia.org/wiki/...ucka_TW-ON.jpg)

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9.9: Leadership

Leadership cultivation is something that is needed in dance education. In order to produce choreography and productions that resonate with the intended audiences (not just the dancers themselves), leaders are needed to serve in various roles. But leadership is not something that just spontaneously combusts... Leadership requires several key components including knowing your purpose, knowing your role, knowing who you serve, knowing and articulating your values, being authentic and adaptable.

Be Clear About Your Purpose

As a leader in the dance industry, you must be clear about your purpose. Leaders consider the purpose of those around them, but also how that connects to their own personal purpose. Corie Barry, CEO of Best Buy has stated that her personal purpose is to leave something a little better than the way when she found it. In her professional setting, that meant connecting Best Buy's company mission statement to providing technology for the enrichment of people's lives. But, for a dancer, how can you determine your purpose? It may be something as simple as dance is my passion, or wake up, dance, sleep, repeat... But how does that serve society? Being a leader and making an impact is having vision beyond yourself.

Sometimes, to determine your purpose, you might just challenge yourself to stay curious. Curiosity is a mindset, "looking around the corner, exploring uncharted territories, and trying to understand the art of the possible" (Hill, cited in Knight, 2023, para. 1). Great leaders have an "outside-in" perspective when it comes to a project, a career path, or membership in an organization, meaning that leaders have the ability to view projects or situations from the standpoint of external shareholders. Thise who have a shared interest in dance are an audience, a customer, or even a competitor. So, having this outside perspective helps leaders to make informed decisions because they consider the broader context, beyond the self or the project at hand, but the ripple effect of your decisions have on society. As a leader, your choices have an impact and purpose.



Figure 9.16. Leadership in dance is having the capacity to possess numerous skillsets paired to characteristics that include passion, vision, motivation, curiosity, adaptability, flexibility, persistence, and a willingness to learn

(https://dm0qx8t0i9gc9.cloudfront.net/thumbnails/video/msqd2XJ/videoblocks-female-stage-manager-and-cameraman-working-in-team-with-professional-filmmaking-equipment-in-studio-and-shooting-coverage_hgau9oqpg_thumbnail-1080_01.png)

Be clear about your role

A leader's key role in dance is to generate energy, momentum, and a shared vision for the project. The project for a dance professional might be a dance class, a piece of choreography, a video, marketing, a production, or a tour. Especially when

circumstances are dire, for example, amidst the COVID-19 crisis, college dance education was utilized creatively for well-being and resilience (Bohn & Hogue, 2021). Leaders in dance help others see possibilities and potential. In a study conducted during the pandemic, Li (2021) looked at how creativity and opportunity provided energy, inspiration and hope in response to the global lockdowns vis-à-vis the quick educational adoption of digital dance education via Zoom, Google Teams, Canvas Studio, and other digital solutions. Country singer Dolly Parton is believed to have said "If your actions inspire others to dream more, learn more, do more, and become more, you are a leader". So, in being clear about your role as a leader in dance, recognize that you will not always be able to control your circumstances, just look at the pandemic. But you can control your mindset. "Your mindset determines whether you generate hope, inspiration, and energy around you — or bring everyone down. So, choose well" (Joly, 2022).

Be clear about whom you serve

Hint: It's not yourself. As a leader, you must develop a deep appreciation about the complex challenges that those you work with are experiencing. The most essential component of developing a vision for purposeful leadership is to be clear about who you serve. In a position of leadership in dance, you will experience good times and challenging times and no matter the nature of the work or the nature of the times, it is vital to cultivate a supportive and nurturing work environment. True leaders serve the people involved in the shared vision they have presented.

Whether you are a dance educator leading a well-designed ballet class, or a physical therapist guiding a dancer in their healing progress, you are on the front lines serving your students, your colleagues, your audience, and your customers. If you work in a non-profit organization that applies for grant funding for a dance project, you serve your board of directors. Leaders serve the people that surround them. Crucial for a leader to first understand what is needed to do so that you can do your best to support those who are facilitating the construction of your vision, your project, your constituency, in dance.

Be driven by values

Leaders do what is honest, respectful, responsible, fair, and compassionate. Values drive a leader in mounting a dance project or in any professional context, a leader is someone driven by values of *doing* right, not merely knowing or saying right (Joly, 2022). A leader's role is to live by values, promote them, and make sure they're part of the fabric of the dance project. Interestingly, being driven by values also means knowing when to leave when you are no longer aligned with a project on the whole. That might be contention with employees, colleagues, your boss, your board, or the values, purpose, or mission of the employer. Leaders have developed the wisdom to understand the difference between knowing what can be changed, and what cannot be changed.

Be authentic and adaptable

The ability to swiftly respond to different situations in dance milieux is a leader demonstrating being adaptable and agile. Leaders can pivot when needed, and embrace new opportunities and challenges, but "... competence is not enough; people need to trust your character and connect with you, otherwise they will not be willing to take risks with you" (Hill, cited in Knight, 2023). Hence, understanding how people perceive you as a leader is crucial for growth and vision. Leaders seek feedback and remain open to critique.

The best way a leader can be authentic and adaptable is to start by asking colleagues for feedback in low-pressure situations without being defensive. "I'm trying to understand my impact and the kind of experiences I am creating for those who work with me. Can you give me some sense of what I should keep doing, start doing, and stop doing?" It is crucial to be yourself, showing vulnerability, truth, and vision. Being authentic does not mean offloading everything to your colleagues. For leaders, it means showing restraint about the pressure and strain of leadership, until sharing emotions, challenges, and struggles can be helpful to others in solving the problem collaboratively (Knight, 2023). Start with yourself and be the leader you're meant to be in the dance classroom. Be the change you want to see in the world, as Gandhi guided us. As a choreographer, or any other position you serve when working as a dance professional, it will be necessary to have some understanding of principles of leadership.

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9.10: 21st Century Dance Education- Entrepreneurship

College dance coursework in the 21st century should embrace and cultivate areas of competence where dance is an entrepreneurial endeavor as much as it is a creative act. **Entrepreneurship** is an understanding when there is an opening in the marketplace that no one else is servicing and having the business sense to know how to go after this new opportunity at the right time. An entrepreneur is one who organizes, manages, and assumes responsibility for the risks associated with a business or enterprise and also stands to benefit the most from the success of that project, and a successful entrepreneur will possess many abilities and characteristics, including passion, vision, motivation, curiosity, adaptability, flexibility, persistence, and a willingness to learn (Stanford, n.d). Features of entrepreneurship are:

- Administration
- Marketing
- Construction
- Community Outreach

Dance administration is a job not for the faint of heart. It's a crucial job that gets little to no applause. Normally administration is something the professor or a dance director would take care of, but as a student, to learn the ins-and-outs of the expectations of dance administration or project management can ready you for the REAL world of work. This might include collaborating with the professor to complete the theatre reservation forms. Normally there is a questionnaire, venue reservation, and ticketing applications. An administrator might also create the show order, double checking the order of the digital playlist compared to the show order, and also will edit and triple check the print program for typos, misspellings, or errors.

Definition: Entrepreneurship

An entrepreneur is one who organizes, manages, and assumes responsibility for the risks associated with a business or enterprise and also stands to benefit the most from the success of that project. Entrepreneurship means understanding when there is an opening in the marketplace that no one else is servicing and having the business sense to know how to go after this new opportunity at the right time. A successful entrepreneur will possess many abilities and characteristics, including passion, vision, motivation, curiosity, adaptability, flexibility, persistence, and a willingness to learn (Stanford, n.d).

Marketing is a multi-faceted job that includes capturing the legacy of a dance group or performance experience, creating archival materials for documentation and promotion. Another aspect of marketing is, of course, media and program graphic designer. Construction is comprised of two primary roles, one being costume design and construction, inventory and storage, loaning/renting, tracking, laundering, and re-inventory. The other is that of stage properties (props) or set design and construction. Lastly, community outreach might include sponsorship, fundraising, event hosting, mini-tours for charity outreach or philanthropic efforts using dance in an ambassadorial capacity.



Figure 9.17. Dancers on tour! Taylor Swift's Eras Tour and her dance crew during the Red Act in 2023

(Nazareth College from Rochester, NY, USA. Ekabhishek. (2009, September 25). Contemporary dance at its finest. https://commons.wikimedia.org/wiki/File:Bend_and_Snap,_contemporary_dance_performance_at_Nazareth_College_Arts_Center,_Rochester,_New_York_-_20090925.jpg)

An explicit example of dance entrepreneurship is how a choreographer goes about visioning costume choice and transmitting that vision to the costume department, dancers, or parents depending on who is supplying the costume for the performance. The useful functionality of costume choices and costume cost ($$$) can greatly impact the ability of a choreographer to actualize their vision for how their work is costumed. Choreographers need to dop research and be realistic about budget. Understand

- Stylistic Needs – What does the choreographer envision?
- Costume / Fabric / Pattern / Seamstress Costs
- Shoe style requirements / Shoe Color Requirements
- Skill level of Dancers / Technical needs of dancers impeded by the costume selection?
- Dancers (and your) Interpersonal Needs / Body Types / Sensitivity to skin color, body shape, or other-abled requirement such as a wheelchair. Long flowy sleeves would not be appropriate in this instance, for example.

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9.11: The Making of a Dance Professional

Since professional dancing is only a part of the many jobs that a dancer may hold, careers in dance need to be perceived beyond the performance context to have applicability in the real world of work (Longley & Kensington-Miller, 2020; T'ai, 2019). A 21st century dance education must embrace a more entrepreneurial mindset in order to compete in the rapidly changing job market (ELI, 2023; Schoeniger et al., 2021). The dance employment landscape should highlight various opportunities to buttress each sovereign dancer's implicit calling on this oh-so-non-linear career pathway (Pickard & Risner, 2020). Dance as a professional practice can manifest in a wide range of career options beyond that of professional stage performer such as choreographer, dance teacher, fitness instructor, studio owner, non-profit arts management, dance retail, dance movement therapy (DMT), dance historian, dance notation, or physical therapy (Indeed, 2022; Predki, 2023).



Figure 9.18. College dance education needs to be differentiated for dance majors so that more career opportunities are facilitated for life success

(Nazareth College from Rochester, NY, USA. Ekabhishek. (2009, September 25). Contemporary dance at its finest. https://commons.wikimedia.org/wiki/File:Bend_and_Snap,_contemporary_dance_performance_at_Nazareth_College_Arts_Center,_Rochester,_New_York_-_20090925.jpg)

All of the above possible careers in dance are unique and have specific pathways of study. This chapter cannot list how to become all of those… research on your own will be needed to manifest your destiny as a dance professional! That said, the following section of this chapter will focus on college dance classroom tasks that your professors could adopt to cultivate differentiated skills that are uniquely entrepreneurial. It is incumbent upon all dancers to work as a team is to ensure that any venue your dance group is allowed to use wants to invite you back! One lofty aim is to build professional relationships, be easy to work with operating with gratitude, grace, professionalism.

Learn how to collaborate to mount a stage professional stage production. Competence, not only as a fabulous dancer, but in all areas of production fosters gratitude, grace, professionalism. Dancers who feel entitled, operate with bad attitudes, or are demanding for their own purposes will typically destabilize the relationships backstage, and among the vital support of a theatre house leadership, its staff, the tech folks, and managers. Therefore, once the studio-based creative work is completed and dances are choreographed, well-rehearsed, and stage-ready, there is still much work to do. If you are a dance major aiming to be pre-professional, you are a stakeholder in the success of your own showcase! Admittedly, the tasks below are incomplete in how dancers can serve the larger project of mounting a show. But for the purposes of this textbook, read on for some classroom ideas to acquire real-world, entrepreneurial, workplace applicable skills.

Legacy Committee

1. Acquire quality **headshots** of all dancers in the show
2. Collect and edit biographies on all dancers in the show
3. Document dance classes / stage rehearsals in photo and video
4. Submit stellar photos and an edited video montage (:30 spot) to the marketing team / your institution's marketing
5. Post (at least 3, for example) social media posts prior to the show date!
6. Reserve / acquire tables, linens, themed decorations and set up lobby prior to performance.
7. Create and produce professional looking headshot and bio postings for the lobby display at the theatre.
8. Theatre **Strike**: Assist with theatre strike after the show including: Successfully tear down lobby display / rip up Marley tape, remove all spike tape, roll up Marley floor, take all props out of theatre for transport back to storage room / dance room. Help unloading so all items are back in storage room in designated spots / Take all lobby and misc. marketing materials back to dance room after performance / Theatre backstage: vacuuming, mopping, wiping down bathroom counters / go through dressing rooms: no bobby pins, no feather fluffs, no lipstick on counters, no sparkles in carpet, empty garbage cans, tie bags and leave for housekeeping folks



Figure 9.19. Dance Headshot is used for professional dancers, as well as directors, choreographers, and other professionals in the field

(Lamemanar. (2014, Oct 10). Eman's headshot; https://commons.wikimedia.org/wiki/F...s_headshot.jpg)

Definition: Headshot

A headshot is a professional portrait that focuses on a dancer's face. This term is normally used for profile images on social media and promotional images for actors, dancers, singers, models, and authors (Kolonia, 2015).

Definition: Strike

To strike the set means to take down, or dismantle, the set used for your show to make way for the next production. On a smaller scale, dancers might strike an object from the stage, such as a ladder or a dais, and remove it from the stage (Fierberg, 2019).

Media Committee

1. Collect quality edited music from all semester showcase instructors/student choreographers/guest choreographers
2. Compile all music into a digital file that can be shared

3. Successfully collaborate with the Legacy Committee to produce a video montage for intermission (final product music be approved by the Dance Department Chair or showcase director)
4. Submit approved video montage to the college institution's marketing department and Media Committee for social media marketing
5. Request, set deadline, and successfully collect headshots, action dance photos and short biographies on each dancer and contributing choreographer.
6. Post Teacher Feature and Dancer Feature headshot or action photos and biographies to social media in daily or weekly countdown prior to the show date!
7. Work with the theatre staff to run the slide show or video during dance showcase intermission
8. Theatre Strike: Assist with theatre strike after the show including: Successfully tear down lobby display / rip up Marley tape, remove all spike tape, roll up Marley floor, take all props out of theatre for transport back to storage room / dance room. Help unloading so all items are back in storage room in designated spots / Take all lobby and misc. marketing materials back to dance room after performance / Theatre backstage: vacuuming, mopping, wiping down bathroom counters / go through dressing rooms: no bobby pins, no feather fluffs, no lipstick on counters, no sparkles in carpet, empty garbage cans, tie bags and leave for housekeeping folks

Program Graphic Designer

1. Design cover art for the program, marketing flyer, and video order form
2. Collect (and edit if needed) quality edited program information from all current semester professors for Dance Department Classes/student choreographers/guest choreographers

   Name of Dance

   Choreography

   Name of Song (according to **ASCAP**)

   Music Artist

   Names of dancers in alphabetical order

3. Successfully collaborate with Legacy Committee to acquire quality headshots/ images for inclusion in the program
4. Successfully collaborate with the Outreach/Sponsorship/Fundraising Committee to acquire a minimum of 5 digital program advertisements from local businesses
5. Post at least THREE social media posts prior to the show date!
6. Compile all program information into a digital file (Canva or Publisher using PAGINATION) that can be published as a program
7. Design a video order form
8. Print and post program draft for all dance students/teachers/choreographers to review and supply edits
9. Send final edited draft to print at Campus Print Services with Budget Code – Print one **design proof** only!
10. Prior to placing your large print order, check the program design proof at Campus Print Services in person– supply corrections or edits on the design proof.
11. Place order and arrange for delivery at theatre by noon day of show
12. Theatre Strike: Assist with theatre strike after the show including: Successfully tear down lobby display / rip up Marley tape, remove all spike tape, roll up Marley floor, take all props out of theatre for transport back to storage room / dance room. Help unloading so all items are back in storage room in designated spots / Take all lobby and misc. marketing materials back to dance room after performance / Theatre backstage: vacuuming, mopping, wiping down bathroom counters / go through dressing rooms: no bobby pins, no feather fluffs, no lipstick on counters, no sparkles in carpet, empty garbage cans, tie bags and leave for housekeeping folks

Definition: ASCAP

American Society of Composers, Authors, and Publishers (ASCAP) was the first performing rights organization in the United States. Founded in 1914, as the music business has evolved, ASCAP was created to protect the livelihoods of songwriters, composers, and publishers. Dance studios, dance companies, and theatres pay ASCAP fees in order to use music in dance productions.

Definition: Design Proof

A design proof is a preview of graphic design work that is created for review and/or approval before the final version of a project is produced for public consumption. Before sending a large-scale project to print without checking out a test copy first, a design proof allows for feedback and review to ensure that all requirements before a design project gets the green-light (Daisy, 2023).

Construction Committee: Costume & Stage Properties (Props)

1. Collect intended costume, accessory, dance shoes and undergarment, and props information from all current semester Dance Department Class instructors/student and guest choreographers
2. Successfully collaborate with the costume supervisor to understand, access and utilize the Costume Inventory Database/ Website for check out procedures and **inventory** cataloging
3. Successfully collaborate with all choreographers to offer assistance, ideas, tools for acquiring or building props / set pieces needed for showcase
4. Produce a printed costume and prop inventory document (that can also be posted via Media Committee) that outlines all costume and props requirements for each dance in the showcase including Department classes, student, and guest choreography
5. Collect costume rental money from all dancers using borrowed costumes from the costume inventory – collaborate with Department Chair or showcase director or other supervisor to store funds in the cash box / deposit into college dance fund account at Campus Business Office.
6. Repair, alter, sew, hot glue or hand wash any costumes that require attention / Build or facilitate the sourcing of all needed set pieces and props
7. Maintain the cleanliness of the costume closet – monitor student and faculty usage with integrity, leadership, kindness, and orderly conduct
8. Successfully recover all rented costumes, props, and accessories after showcase and update costume inventory website as new or old costumes arrive to the costume closet
9. Clean all costumes (detergent supplied by Dance Department)
10. Theatre Strike: Assist with theatre strike after the show including: Successfully tear down lobby display / rip up Marley tape, remove all spike tape, roll up Marley floor, take all props out of theatre for transport back to storage room / dance room. Help unloading so all items are back in storage room in designated spots / Take all lobby and misc. marketing materials back to dance room after performance / Theatre backstage: vacuuming, mopping, wiping down bathroom counters / go through dressing rooms: no bobby pins, no feather fluffs, no lipstick on counters, no sparkles in carpet, empty garbage cans, tie bags and leave for housekeeping folks

Definition: Inventory

A costume inventory provides an accurate count of your costumes, props, wigs, dance shoes, and accessories. An inventory system provides the ability to search for costumes, and to plan and prepare for productions. An inventory system can also provide an income bearing enterprise, where a costume rental program can generate revenue and track where everything is and when it is due back to the inventory.

Administrative Committee

1. Collaborate with the professor/department chair/dance director to complete the theatre reservation forms. Normally there is

a questionnaire, venue reservation, and ticketing applications
2. Ensure that all submitted music is clean and family friendly by checking lyrics. Alert professor to any issues.
3. Create a show order that is structured for tempo and theme, also allowing for costume changes.
4. Accurately build and cross check for consistency, the show order. Provide show order: a) in a digital playlist for theatre tech and b) in print program without any typos, misspellings or errors.
5. Serve as the dance company chaperone at any additional performances such as outreach mini-tours, providing show order, music and sound system and liaison efforts on site (as needed)
6. Assist Costume Committee in the maintenance the cleanliness of the costume closet – monitor usage and storage of props with integrity
7. Facilitate the planning and ensure that all costumes / props / set pieces needed for showcase are accounted for and transported to theatre.
8. Assist with theatre strike and keep track of / tabulate attendance at strike
9. Ensure all props, sets, costumes, music, **gobos** and Dance Department supplies are returned to dance room/politely orchestrate the organization of the costume closet to be perfectly clean and ready for next semester
10. Theatre Strike: Assist with theatre strike after the show including: Successfully tear down lobby display / rip up Marley tape, remove all spike tape, roll up Marley floor, take all props out of theatre for transport back to storage room / dance room. Help unloading so all items are back in storage room in designated spots / Take all lobby and misc. marketing materials back to dance room after performance / Theatre backstage: vacuuming, mopping, wiping down bathroom counters / go through dressing rooms: no bobby pins, no feather fluffs, no lipstick on counters, no sparkles in carpet, empty garbage cans, tie bags and leave for housekeeping folks

Definition: Gobo

A gobo is an object placed inside or in front of a theatrical light source to control the shape of the emitted light and its shadow onto the stage (Box, 2003).

Community Outreach Committee: Sponsorship/Fundraising and Mini Tour

1. Update the sponsorship cover page, provide draft for department chair or professor to edit/approve before distribution to the public.
2. Memorize the sponsorship script (Professor will supply this) and acquire the e-mail inquiry and response template (Professor will supply this). Learn the tone for professionalism and information so that you are professional and informed in representing the Dance Department or resident company.
3. Visit local businesses with Dance Department marketing packet and sponsorship cover page. Pitch Sponsorship of Dance Club **501c(3)**. Explain the opportunities for THEM as a local business owner to be involved in the promotion of the college's dance program (Script).
4. Acquire a minimum of 5 digital program ads (example: $25 each) business card size for inclusion in program (have firm mid-semester deadline in place).
5. Collaborate with your professor(s) to schedule one fundraising performance event or charity mini tour to a local elderly home, youth shelter, or other small scale but important venue – change lives as dance **ambassadors**.
6. Additional showcase ideas include but are not limited to: Dancing with the Professors, Halloween Spooktacular, Harvest Festival, Fundraising Spaghetti Feed, New Year's lateover/sleepover at a local dance studio so parents can have a late night out. These additional showcase ideas includes working with you professor to facilitate the acquisition of **certificate of insurance** (COI), the creation of tickets (if needed), and acquisition of food vendors, locations permissions, sound equipment, music in correct format, etc.
7. Acquire silent auction items for the Fundraiser performance event.
8. Set up and Strike the Fundraising Performance Event. This includes Marley dance floor, tables, chairs, silent auction tables, sound system, etc.
9. Collect funds from Sponsors via Check made out to College or Dance Department and collaborate with Dance Department Chair for Dance Department Business Account Deposit
10. Theatre Strike: Assist with theatre strike after the show including: Successfully tear down lobby display / rip up Marley tape, remove all spike tape, roll up Marley floor, take all props out of theatre for transport back to storage room / dance room. Help unloading so all items are back in storage room in designated spots / Take all lobby and misc. marketing materials back to dance room after performance / Theatre backstage: vacuuming, mopping, wiping down bathroom counters / go through dressing rooms: no bobby pins, no feather fluffs, no lipstick on counters, no sparkles in carpet, empty garbage cans, tie bags and leave for housekeeping folks

Definition: 501c(3)

A United States not-for-profit corporation that is exempt from federal income tax for organizations that are charitable, religious, scientific, artistic, educational, and other entities. 26 U.S.C. § 170 provides a federal tax deduction for some donors who make charitable contributions for most types of 501(c)(3) organizations.

Definition: Ambassador

Typically in reference to a governmental diplomat, an ambassador is an appointed representative or official heading a mission to interact in some way with international organizations or nations. An ambassador is an authorized messenger or representative, an official envoy, a diplomat who represents one's country while involved in an international engagement.

Definition: Certificate of Insurance

A COI provides all the critical information about an insurance policy at a glance. A COI is a document that demonstrates that a business ensures that it adheres to specific regulatory frameworks and demonstrates a commitment to upholding legal and ethical standards for safety. The maintenance of a COI proves compliance in businesses to safeguard operations and cultivates trust and credibility related to insurance concerns.

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9.12: Conclusion- A Pedagogy of Productivity

College dance education should adopt a pedagogy of productivity. Dance can be a career that is intrinsically fulfilling to the dancers who take the leap. But being a dance major can also be extrinsically productive to maintain one's life economically and serve in contributory citizenship (Morgan, 2019). Dance is multi-faceted and if a dancer can comprehend the four areas of competence with dance as a creative act, they should also be guided in cultivating entrepreneurial competence and leadership skills. Dance in the 21st century asks dancers to seek a career beyond the stage, and to be nimble. Having the ability to create choreography and produce a show multiplies a dancer's skillset making them more marketable, confident, humble, and empowered to support their own life in the dance milieux.

The identification and alignment of a dancer's interests as a future dance professional should not only be for stage performance, but should include capabilities in alternative role(s) that could be fulfilling. For example, a choreographer would be able to diagram their work using methods that track their choreographic process from inspiration to bona fide intellectual property.

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10: Conclusion- Applying Dance Studies

If dance is a universal expressive form, but NOT a universal language, then applying dance studies to our lives can cultivate competent citizenship. By challenging social norms and advocating for change, dance studies can be very much a part of cultural enrichment and literacy about cultures different from than that which you are already familiar. Moreover, the globalization of cultural dance forms, either through media or tourism, has facilitated the dissemination of artistic practices across borders, influencing mainstream culture and providing economic opportunities for artisans in dance. The contributions from diverse communities of dance practice can encourage and support cultural preservation efforts, such as Legong in Bali or Native American Indian Hoop Dance.



Figure 10.1. Opportunities for dancers to be a part of society is not always as a professional dancer, but for sure there is a need for dance professionals!

(Feelingishealing (2023, March 13). Dr Sarah Jane practicing Spinal Energetics. Sarah. https://commons.wikimedia.org/wiki/File:SARAH_3.jpg)

Interestingly, with the rise and commercialization of dance forms such as hip-hop empowers dancers and artists in the genre to engage in socio-political commentary. Knowing about numerous cultures and various dance forms unravels a rich tapestry of human experiences fostering empathy and respect across cultural boundaries. For example, hip-hop, like Japanese *Butoh* or the Native American Ghost Dance, serve as an artistic rebellion and seats dance firmly as a political act. But dance as a political act can go two ways... dance studies can cultivate global citizenship or tribalism. It is important to understand that dance can become ethnocentrically entrenched, and such a static perspective fosters tribal division among citizens. But if we center our humanity, we can take part in global citizenship grounded in empathy and advocacy.



Figure 10.2. Understanding Native American hoop dance can foster empathy and advocacy. Garrick Yazzie of the Pollen Trail Dancers performs the Hoop Dance at the Grand Canyon National Park Visitor Center during Archaeology day in 2013. Hoop dances are important to most southwestern tribes and can be social or ceremonial. NPS photo by Dana Belcher

(https://commons.wikimedia.org/wiki/File:Grand_Canyon_Archaeology_Day_2013_Hoop_Dance_328_-_Flickr_-_Grand_Canyon_NPS.jpg)

Studying all aspects of dance offers a student of dance the opportunity for personal and global growth, shaping us into a more informed and culturally sensitive, kinesthetically, and pedagogically prepared dancer ready for the world of work. The broadening of one's perspective related to all matters concerning dance studies is to actively navigate social realties, locate joy and common ground with other dancers around the world.

Thumbnail: Image by Gerd Altmann from Pixabay

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GLOSSARY

A

Aesthetic | The principles and values guiding the appreciation of beauty and artistic expression in dance.

Alignment | The correct placement of the body parts in relation to each other for optimal efficiency and safety in movement.

Anthropology (Dance Anthropology) | The study of human societies and cultures through the lens of dance as a form of social expression.

B

Ballet | A highly technical form of dance with origins in the Italian Renaissance courts, later refined in France and Russia.

Bone Health | A component of dance wellness focusing on bone density, strength, and injury prevention.

C

Choreography | The art of designing and arranging movements in dance; the process of creating a dance piece.

Classical Ballet | A traditional form of ballet characterized by formalized steps, symmetry, and narrative elements.

Contemporary Ballet | A blend of classical ballet technique with modern dance influences, often abstract and expressive.

Cultural Context | The social, historical, and cultural environment in which a dance form originates or evolves.

D

Dance Pedagogy | The method and practice of teaching dance, incorporating curriculum, instruction, and assessment strategies.

Diaghilev and Ballet Russes | A groundbreaking Russian ballet company founded by Sergei Diaghilev that revolutionized ballet in the 20th century.

H

Hip-Hop Dance | A street-style dance form rooted in African American and Latino communities, often linked with elements of graffiti, DJing, and MCing.

I

Injury Prevention | Techniques and practices used by dancers to avoid physical harm and prolong their performance careers.

J

Jazz Dance | A dance style with African American roots characterized by rhythmic, expressive, and improvisational movements.

K

Kinesiology | The scientific study of human movement, particularly in relation to physical activity and performance.

L

Ligament | A tough band of tissue that connects bones and stabilizes joints, crucial in dance injury prevention.

M

Modern Dance | A genre that emerged as a rebellion against classical ballet, emphasizing natural movement and individual expression.

Movement Manipulations | Creative alterations of movement such as changes in timing, space, or dynamics used in choreography.

N

Narrative Dance | A dance that tells a story or conveys a specific theme through movement and expression.

Neoclassical Ballet | A 20th-century ballet style combining classical technique with more modern and abstract choreography.

Nutrition | The study of food and its impact on the body, especially important for dancers' energy, recovery, and performance.

P

Pedestrian Movement | Ordinary, everyday movements (like walking or sitting) used in modern and postmodern dance to challenge traditional aesthetics.

Polynesian Dance | Dance forms from the Polynesian islands (e.g., Hula, Siva, Haka) deeply rooted in cultural rituals and storytelling.

Postmodern Dance | A reaction against the constraints of modern dance, often using improvisation, minimalism, and conceptual frameworks.

R

Romantic Ballet | A 19th-century ballet movement characterized by supernatural themes, emotional expression, and ethereal aesthetics.

S

Sinulog | A cultural and religious dance from the Philippines performed in honor of the Santo Niño.

Somatics | Movement approaches that emphasize internal physical perception and awareness, often used in dance training.

T

Technique | The specific skills and methods used in a dance form that ensure precision, safety, and expression.

Tempo Design | The structuring of timing and rhythm in choreography to affect mood, energy, and audience engagement.

W

Wellness (Six Dimensions) | A holistic model encompassing physical, emotional, intellectual, social, spiritual, and occupational well-being.

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